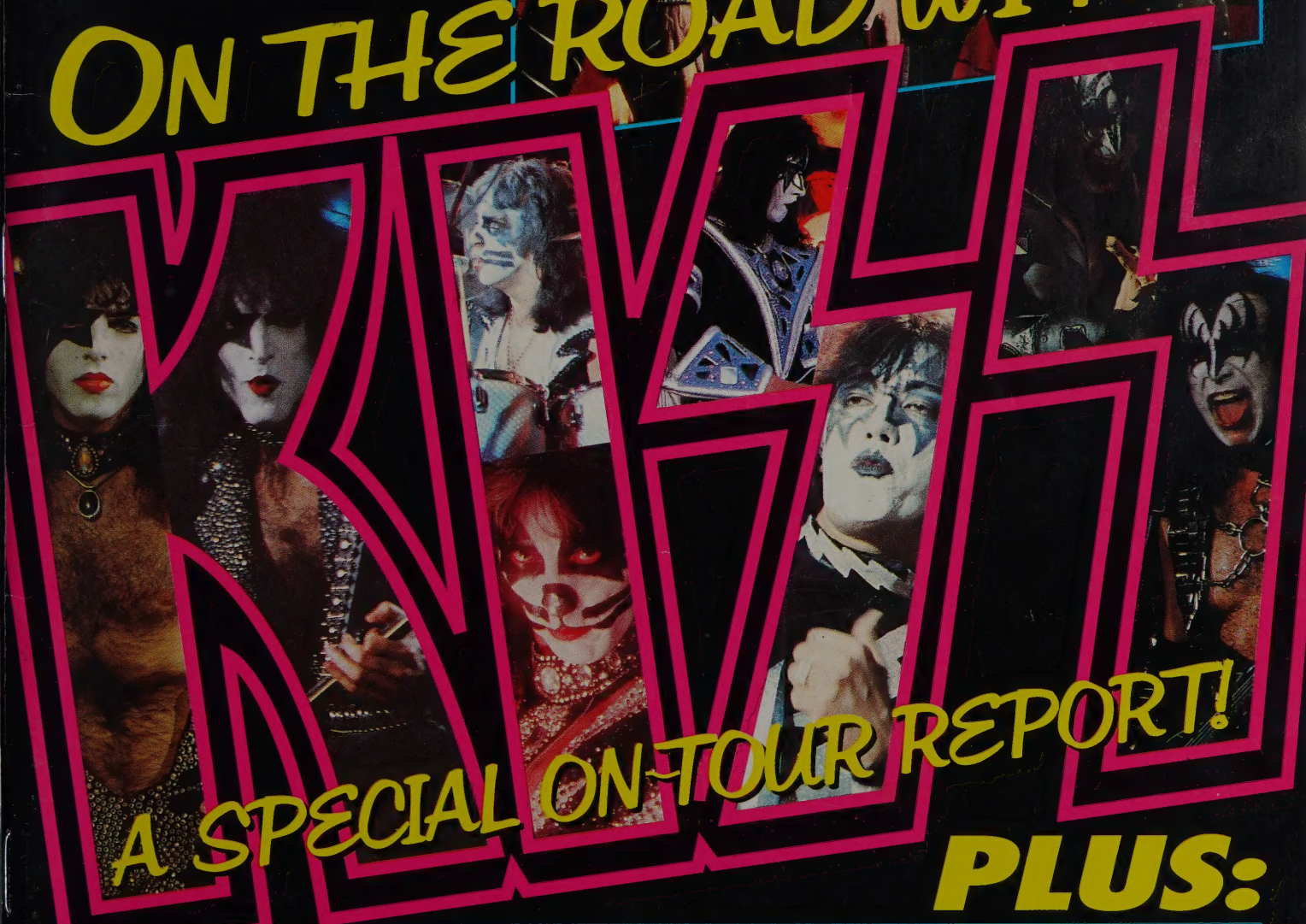


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*Epiphone*  
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**(See Page 3)**

## PUBLISHED BY:

Hit Parader Publications, Inc.  
40 Violet Ave., Poughkeepsie, NY 12601

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New York, NY 10017 • (212) 490-1715

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Jeff Lubetkin Associates, P.O. Box 9252  
Calabasas, CA 91302 • (818) 222-7516

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c/o Victor Sierkowski • 210 Route 4 East,  
Suite 401 Paramus, NJ 07652  
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**HIT PARADER** (ISSN 0162-0266) is published monthly by Hit Parader Publications, Inc., 40 Violet Ave., Poughkeepsie, NY 12601, under license from Perretta Media Corp. Second class postage paid at Poughkeepsie, NY, and at additional offices.

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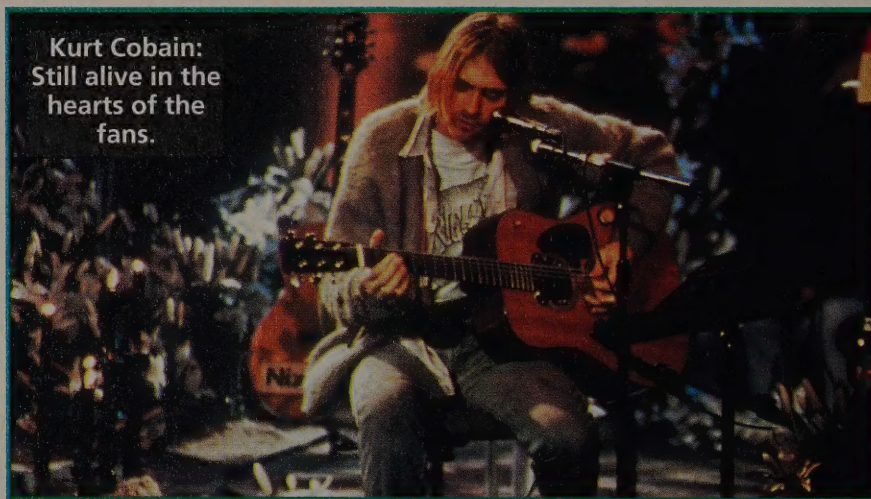
# WE READ YOUR MAIL

SEND LETTERS TO HIT PARADER, 210 ROUTE 4 EAST, SUITE 401, PARAMUS, NJ 07652

**Hit Parader**, listen to me. Someone recently wrote in and said that Kurt Cobain is a "suicidal loser". You know who you are. Screw you and your opinions on Nirvana! You are the one who is the big time loser here. Kurt Cobain was a very talented musician and never a sui-

cidal loser. So go to hell you Guns N' Roses-listening-to-tie-die-wearing poseur. Nirvana's music will still be around when GN'R will no longer have a record label to support them.

**Dedicated Nirvana fan,  
Norwich, CT**



**Kurt Cobain:**  
Still alive in the  
hearts of the  
fans.

## MORE MARILYN MANSON

What a great interview **Hit Parader** did with Marilyn Manson! In my opinion, he is the best thing to come along in rock since Alice Cooper and his whiplash mascara. Aside from being one of the few bands around willing to take risks, it's refreshing to know that Marilyn Manson, the band, is finally being recognized as the talented musicians they are and have always been. Marilyn Manson has brought the thrill and excitement back to rock and roll. Isn't that what rock music was created for in the first place? It's great to see less and less of dirtbags in flannel shirts. I've been following Mr. Manson and group since **Portrait Of An American Family**, and each time I've seen them live, it gives me such a sinister high for weeks. I need a Marilyn fix everyday, so keep putting them in the best rock and roll magazine in the world—**Hit Parader**!

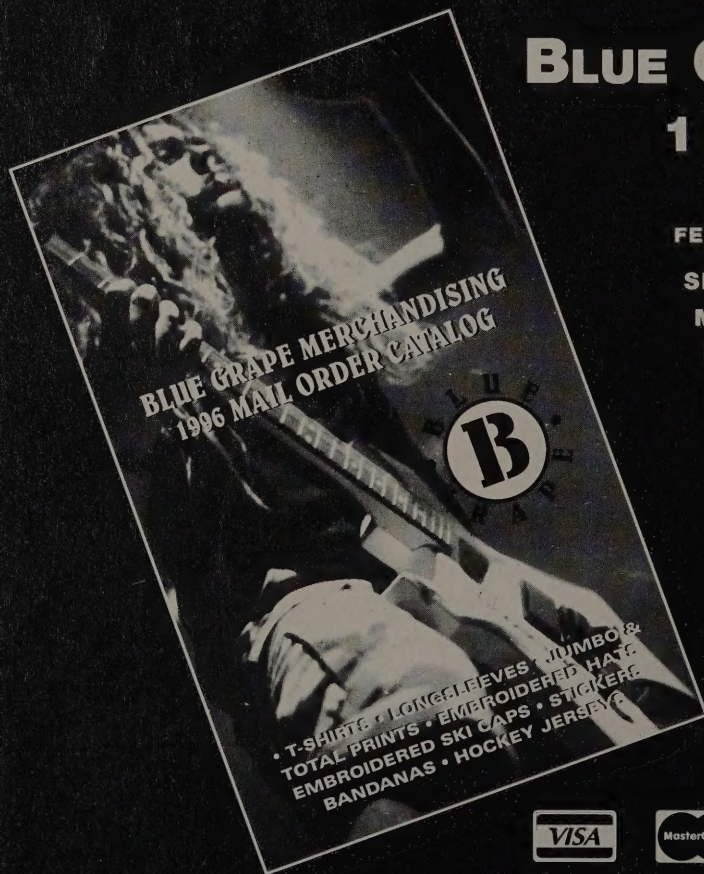
**Marilyn's #1 deranged fan,  
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I am writing in response to a recent letter on Type O Negative. This moron Jared G. Hoover doesn't think Type O has a good following. What is he talking about here? He obviously knows nothing about this band and its faithful fans. This uninformed guy should get his facts straight before he goes and makes a big fool of himself. I have been a big fan of Type O Negative from the beginning. If anything, they are grossly underrated. This is one of the only real bands left. Type O has a very large and extremely loyal following. I'm happy to see that **Hit Parader** recognizes this. Keep up the good work. As for you Jared, don't shoot off your mouth about things you know nothing about.

**Dementia,**  
New York

#### MORE NIGEL PULSFORD

I was pleased to see the May issue with a picture of Bush's Nigel Pulsford. I like the fact that **Hit Parader** writes more about the band. Most other rock magazines simply ignore the other members and wrote only about Gavin. That's not fair. I met Bush, and all the guys were equally nice to me. Gavin wasn't any more special than the rest of them. Basically what I am saying is that anytime you mention Bush, it's important to talk about all the guys, not just Gavin. In the Nigel quote it said, "There are some unique challenges to playing in this band." Bush is a great band, so keep printing stories on them.

**Kelli Baranski**

#### NOT GA-GA OVER GREEN DAY

I just want to say to all you people who wrote in saying Green Day sucks—Go to hell! If they were so bad, then why do they sell so many records? Why do many people like myself admire their musical talents? We all can't be wrong. What I don't get is, why in every picture I see printed, they look like clowns. It must be the way they dress as well as their facial expressions. I mean there are times when I want to rip the pictures in half and burn them. I don't understand how you girls can grovel over some guy that looks like Bozo the Clown. I'm talking about that clown, Billie Joe. I appreciate Green Day's music, but I'm not ga-ga over them. Will Green Day ever be true rock leg-

ends? I doubt it. So why make a fuss over them? The music's good, and that should be enough.

**Mike Morgan**  
Waltham, MA

#### HATES GREEN DAY

I have to applaud all you readers who hate Green Day and are proud of it. There's no denying that these wussies are just punk wanna-be's with no musical substance what so ever. They are not punks, nor do they know what the word means. I know punk has started a whole new generation, but don't credit Green Day. They certainly don't deserve it. Find somebody else to idolize.

**E. Shrag**  
Boston, MA

#### D-GENERATION DESERVE MORE

**Hit Parader** is a great rock magazine. Keep doing what you are doing. I really like the fact that Korn is finally getting the recognition that they deserve. The other thing I want to mention is D-Generation. This band is also greatly deserving of more coverage from your magazine. So how about it? Give us more D-Generation and keep those Korn stories coming.

**Chris,**  
Queens NY

I want to respond to J. Brandis. Sure Aerosmith and Motley Crue were okay back in their day, but now they are old and repetitious. How the hell can you say Trent Reznor has no musical talent? What does that mean? Since he was a young man, he has been playing music.





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Dominant Trent fan,  
Bradley, NJ

## THE NEW CRUE

It made me very sad to read a recent letter from a fan concerning Motley Crue. The insensitive writer condemned the new Crue and John Corabi. Everyone has their opinions, but the things you said about John were absolutely unfounded. It really made me mad. He sings with a strength and purpose that few artists today display. The band has taken a new direction and I admire that. At least they had the guts to try something new. It seems for most bands who have been together for over a decade, change is sadly inevitable. If Nikki felt that a change was necessary, then more power to him. I feel sorry for Corabi, he's filling the shoes of someone the fans have grown accustomed to. I just hope that the Crue does not give up doing what they do, because ultimately, it is the music that matters. For me, Vince Neil was and is still a talented musician.

A loyal fan in South Africa,  
James Robertson

## FIGHTS FOR FOO FIGHTERS

Usually I think your magazine rules, but I don't see enough of Foo Fighters. You do too many stories on Alice In Chains and Soundgarden. When it comes to exciting new music, Foo Fighters have proved they are much better than Anthrax, Rancid and Marilyn Manson combined. It's obvious Soundgarden was finished a long time ago—it's not even a has-been, it's a never-been and never-was situation. Rancid is a pathetic excuse for a band and Marilyn Manson is beyond hideous. I think many rock fans will agree with me that Foo Fighters and Nirvana are not dead.

Foo Fighter fan forever,  
Russell Brooks



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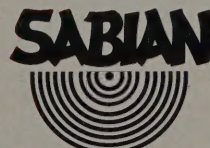
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# FRONT PAGES: THE INSIDE SCOOP!

BY LOU O'NEILL, JR.

**PILOTS GROUNDED (AGAIN):** We hate to say it, yet we saw it coming as clear as the nose on our face. Specifically, we're referring to the drugs for Stone Temple Pilots' lead singer, Scott Weiland. First he scurried into a Lynwood, California, detention center and onto Impact House, an intensive drug rehab facility in Pasadena. It's there he'll be spending the next several months with the 130 other residents.

Worst of all, the Pilots' road campaign has ground to an unceremonious halt. Don't forget, they were out on the front-end of the Kiss reunion tour and that type of opportunity is a once-in-a-lifetime event.

As for the incessant whispers that my friends, Dean and Bob DeLeo will use Scott Weiland's screw up as a pretext for firing the controversial singer. Well, we just don't buy it. Bob said, "Scott and I have a special relationship, a kind of ESP between us creatively. I can't really explain it. I think it's a personal thing for him."

That doesn't sound like a man ready to throw Weiland to the sharks.

pulling the most attention! Hey, give it a shot...

Talk about making an impression. Producers of the Fox hit TV show *Beverly Hills 90210* were so impressed with the Goo Goo Doll, Johnny Rzeznik they immediately offered the yapper an invite back—not to sing, but to act—and appear as a character. Crazy world, ain't it? Johnny said no.

\*\*\*\*\*

**WORTH REPEATING:** The aforementioned Scott Weiland of Stone Temple Pilots about trying to stay clean: "I think I've changed. I mean you have to... you've got to set things up so that hopefully you don't fail and this has to be my number one priority, because, if it's not, then nothing else will really matter. And I'll eventually slip away and be lost. I don't want to just be another dead guy!"

**COMMENT:** Scott should remember these words and not the images of the demons that will surely drive him to lose it all



Def Leppard: What's going on?

Meantime, STP's terrific third effort, **Tiny Music... Songs From The Vatican Gift Shop**, continues to enchant the nation. You know, it's getting harder and harder to find good news in this story, but, if *SW* can clean up and get it back together, well then maybe it'll all have been worth it. Good luck, Scott. Look for more details as the develop.

\*\*\*\*\*

**SECRET STUFF:** What very famous Seattle singer is more concerned than ever about the continuing death threats? Phew. Man alive!!!

\*\*\*\*\*

**ROCK WIRE REPORT:** Def Leppard drummer, Rick Allen, back in trouble again and yes, the subject was his wife. He was formally charged with spousal battery in El Lay. What about all those years the Missus stood side by side with him as he made his miraculous recovery from the accident which cost him his arm?... We all knew it would happen one day and unfortunately, it has. A young Irish girl, 17 years-old Bernadette O'Brien was killed at an all-too-crowded Smashing Pumpkins Dublin gig. Officially, Ms. O'Brien succumbed to a heart attack. Unofficially, it seems she needlessly died after she was pulled from the surging crowd at the front of the stage. To be honest, we're not sure if there is any remedy for "surging crowds" yet clearly, something must be done.

Tell your pals, the Lollapalooza traveling circus is seeking freaks when they arrive in your town. Jugglers, acrobats and fire-eaters seem to be

if he picks up again.

\*\*\*\*\*

**QUICKIE QUIZ:** HIS closet pals call him Michael Balzary, but you know him as the bassist for those Bay area wildmen. Who is he? (Answer next month).

\*\*\*\*\*

**OVER 'N' OUT:** Pearl Jam fan alert! Be sure to catch their new track on a compilation disc called **Mom, Music For Our Mother Ocean**. Eddie and the Boys do a 1964 cover of a surf-rock tuner called *Gremmie Out Of Control*. You gotta hear it... it's official, Steve Albini will be spinning the knobs as producer on the next Bush project. Personal from us: Steve will you turn up the vocals, please...

\*\*\*\*\*

Metallica's working for free. It's a soundtrack they recorded for a documentary about three convicted child murders. HBO has it. The film is called **Paradise Lost: The Child Murders At Robin Hood Hills**. And it's about three Arkansas teens convicted of killing eight-year-old boys. Basically, "Kirk feels they were unjustly convicted," Sandman told us via long distance. "They just wanted to do something to help." We'll watch this one for you.

\*\*\*\*\*

**SEE YOU NEXT MONTH:** Until then, remember: The harder you work, the luckier you get!



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# ROOTS

BY MIKE TODESCO

**E**ach issue **Hit Parader** journeys back in time with a rock and roll star to learn about his formative years. This month's time traveler is Green Day's hyperactive frontman, Billie Joe Armstrong.

Billie Joe Armstrong is a punk, and he's damn proud to be one. Green Day's high-energy, high-profile vocalist loves the fact that even many of his closest confidants—including bandmates Tre Cool and Mike Dirnt—know that B.J. can be a hot head and a wild man when the mood strikes him, and that mood strikes quite often. But it's not as if Billie Joe's *really* a bad guy, even though he does enjoy his fast-growing rep as one of rock and roll's top troublemakers. It hasn't been stardom that's turned this cherub-faced rocker into a punk; it's just his nature.

It was that way when Green Day was first playing clubs in and around their home town, Rodeo, California, and it's true today as the band continues to tour the world in support of their latest album, **Insomniac**. Billie Joe is a prankster, a guy who loves having a good time. The world is B.J.'s stage, and everyone around him is liable to end up as the butt of his practical jokes. When he talks it's with a strange Anglo twist that he once described as "an American imitating a Brit who's imitating an American." But no matter what he does or what he sounds like, his message is clear—it's cool to be young and rich as long as you remain a punk at heart.

"I'm just a guy from a small town," he said. "I grew up in Rodeo. It's a real small town; nothing to do, nowhere to go. Everyone there is your typical California

hick. They know about places like San Francisco or L.A., but they're scared of 'em. That's the kind of place I grew up. I think a lot of those people were probably a little scared of me too. The only other guys in town who understood me and what I wanted were Mike and Tre. We knew we had to get out."

By the time they were 17, Billie Joe, Mike and Tre realized that Rodeo was just not the right place for them. They had already developed a strong love for rock and roll, as well as a sizable local following, so it was then that Billie Joe decided to drop out of high school and move the band to West Oakland to pursue their dreams of "making it big". They weren't exactly sure what it would take to make it—or exactly what they wanted to achieve. But as they started to land more and more gigs on the

or 20,000 most nights now that we're out on our own is really amazing. It makes us laugh. Playing before that many people was the last thing on our minds back then."

Their short, sonic offerings began to draw the attention of a number of local record companies, one of which—Lookout Records—stepped in with a few dollars and the offer to lay down a few of their songs in the recording studio. Soon their first album, **39 Smooth**, was released, though the album failed to exactly fly up the sales charts. Still, having a record out was pretty heady stuff for Billie Joe and the boys, and when the folks at giant Reprise Records walked in one night in late 1993 and offered the band a bigger record deal than they ever could have imagined, you could have knocked ol' Billie Joe over with a feather.

"Yeah, I was surprised," he said. "We *all* were surprised. We didn't take it very seriously. We just decided to go in and do what we do. We didn't change anything for the big label. Those are the songs that made it onto **Dookie**."

The chart-topping success of that album and its multi-platinum follow-up, hasn't changed Billie Joe one bit, however. Once a punk, always a punk. He got married to his long-time girlfriend shortly before the release of **Insomniac**, and still lives in the same middle-class place he did before **Dookie** transformed Green Day into multimillionaires. Some of his lifestyle is bound to change for this crew-cutted guy with the nose ring in the months and years ahead—but let's all hope that much of Billie Joe's pure punk perspective will also stay the same.

"I think my friends, and my wife, keep looking to see if I've changed," he said. "I keep telling them, 'Hey, I'm the same idiot you've known for years'. Who knows how long this is going to last? I know my marriage will last because I have some control over that. But who understands how this music business works? What's here today is gone tomorrow, and all I know is that we're going to enjoy every second of it as long as we're here."



underground club circuit, and their reputation grew, they began to realize that their pop/punk style might just take them to the top.

"We were just happy playing," Billie Joe said. "We didn't care if there were five people there or 500. The idea that we've played in front of 300,000 at Woodstock

PHOTO: JEFFREY MAYER

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# HIT THE DECK

BY MICHAEL SEARLE  
EDITOR, INQUEST MAGAZINE

I've always likened *Magic* to Chess. You've gotta plan your strategy out layers and layers of moves ahead. You can achieve a "lock" on the game similar to when you have your opponent's king trapped behind his dwindling forces in a no-win situation. There's positioning (of sorts), sacrificing, and your *Magic* creatures have a diverse amount of abilities.

Now it's also got a scoring system like Chess.

Beginning this summer, you'll be able to go down to your local game store and play in sponsored events which earn you points in a national ranking system similar to the World Chess Federation. Win a bunch of games and you could be a contender—earning enough points to compete in the Nationals and Worlds (y'know, like the Olympics) or the Pro Tour (where you can win from the million dollar pot).

Not too bad for a game designed out of a basement.

I'll go on record to say *Alliances* is the best *Magic* set yet! With zero-casting cost spells in every color, tons of high-powered creatures (the Juzam Djinn is back—this time in red!) and more tournament-level cards than any set previous (can you say Helm of Obedience?), *Alliances* even beats out the acclaimed *Legends* set. There are over 140 new cards and coming off of the lackluster *Homelands* set, it's a breath of new life into the world of Dominaria.

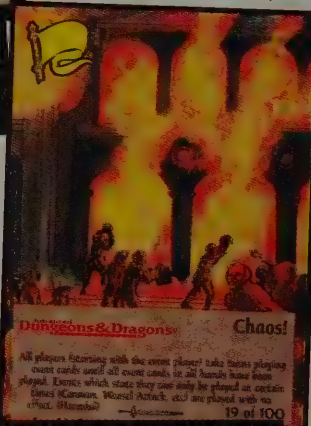
As I mentioned above, *Magic's* got a new, "grassroots" rating system—a program they're calling *Arena*—which you'll be able to join at your local gaming stores (instead of traveling several states away or shelling out mega-bucks at the big events). In addition to the perks of playing locally, entry-level players will receive land

with exclusive, never-before-seen art. Winners of the local Arena events will be the lucky recipients of Fireball and Disenchant cards with brand-spankin'-new art as well.

Two big releases to look out for: *Star Wars'* official first expansion, *A New Hope*, and the *Monty Python and the Holy Grail* CCG. *A New Hope* sports several must-haves—Chewbacca, R2-D2 and the Death Star—which many argued should have been in the basic set the first time around. Regardless, it'll enhance the game greatly with 162 supplemental cards. If you're in the mood for goofy, check out *Monty Python and the Holy Grail* with stills from the actual



Noble Steeds: Helping make Alliances the best *Magic* set.



Spellfire has a new 500-card fourth edition.

movie and which requires you to do zany things like sing songs and answer trivia to activate the cards.

What's some more new stuff coming out this month? *Ancient Hearts* expands the *Vampire: The Eternal Struggle* universe with two new clans—the Followers of Set and the Assamites—and new mechanics to speed the game up further. *Spellfire* has a 500-card *Fourth Edition* heading your way along with *Draconomicon*, the 10th expansion set with new spells, realms, artifacts and, of course, the big reptiles themselves: dragons. Besides

*Spellfire*, TSR has also slated *Undead*, the latest set for *Dragon Dice*, which harbors black-and-green faceted minions of death.

And since we're on the topic of *Magic* ratings and tournaments, the *Pro Tour* had its second showdown—the \$17,000 winner: Shawn "Hammer" Regnier, a 27-year-old former wrestler turned game-and-comic store owner from New Hampshire. In this draft-style tournament, you would have thought he'd go for the power creatures and direct-damage spells, but instead Regnier played to his strength—a control game—and drafted counters, creature elimination and blockers. So how did he win? He ran his opponents out of cards. Wouldn't you know, in the first Pro Tour Regnier was also a quarterfinalist.

Author's Bio: *InQuest* editor Mike Searle wonders how they come up with that crazy Top 40 system they've got going? Maybe bands could slug it out like *Magic* players instead.

## Gaming Glossary

Since I'm sure I'm gonna lose you sometimes in a blitz of gaming terminology, I'll try to pull out anything that needs explaining right here for ya, easy access. Like:

**• Alliances, Legends and Homelands:** Three *Magic* expansion sets in the order you'd want to pick them up.

**• Collectible card game (CCG):** A brand-new form of gaming utilizing collectible cards which has breathed new life into the field.

**• Chess:** This game's been around longer than you—you've gotta know something about it.

**• Dominaria:** The home world of *Magic: The Gathering*.

**• Dragon Dice:** TSR's innovative collectible dice game, the first successful one of its kind.

**• Holy Grail:** The mysterious and mystical artifact King Arthur's Knights of the Round Table were after. Incidentally, Monty Python's knights never found it; they did, however, find swallows, rabbits and Frenchmen.

**• InQuest:** The best darn collectible card game magazine on the planet. Trust me, I'm objective.

**• Magic: The Gathering (Magic):** The premiere CCG; it's sold over a billion cards to date.

**• Monty Python:** A British comedy troupe responsible for lots of wacky TV and movie madness.

**• Spellfire:** TSR's first collectible card game based on the world of *Dungeons & Dragons*.

**• Star Wars:** Decipher's new CCG which adapts some George Lucas guy's sci-fi movie.

**• Vampire: The Eternal Struggle:** A supernatural, vampire CCG from Wizards of the Coast.



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# CAUGHT IN THE ACT

BY CHET BEECHAM

It was only hours before Alice In Chains were scheduled to perform their first concert in three years—as part of the highly-regarded MTV

wasn't that the blond axe master was particularly nervous about the impending event, though he did admit to having a few butterflies, it was more that he had "enjoyed" a somewhat unusual New York City meal the night before and his stomach was not in a particularly forgiving mood. Even as he sat on stage during rehearsal, a blue rubber bucket was placed conveniently by his side—just in case his previous night's repast suddenly tried to leave his body once again.

"I feel like crap," Cantrell said as he rested backstage at the run-down Majestic Theater shortly before the taping was scheduled to begin. "I'm not sure what it was that I ate, but whatever it was it didn't agree with me. I guess I've got a touch of food poisoning, but there ain't much I can

## ALICE IN CHAINS



Layne Staley: The man in black.

Unplugged series—and guitarist Jerry Cantrell was puking his guts out at amazingly regular intervals. Every twenty minutes or so Cantrell would quickly hand his acoustic guitar over to a near-by roadie and make a mad dash for a backstage bathroom. It

do about it. Hopefully, I'll feel a lot better by the time the show begins."

At exactly 8 o'clock, as the house lights dimmed and as the small, invited audience of 300 enthusiastic fans, friends and media types began to cheer wildly, it was a somewhat pale-

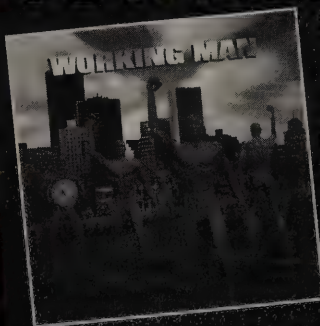


looking Cantrell that led his unit onto the stage. As soon as he sat on his black stool placed amid the lit candles and glowing lava lamps that served as the Chains' stage set, he was followed by drummer Sean Kinney, bassist Mike Inez and band friend Scotty Olson who was assisting the group that night on rhythm guitar. Finally, after what seemed like an interminable delay, vocalist Layne Staley—dressed head-to-toe in black, including a pair of black shades and black gloves—slowly wandered out to join his bandmates, evoking the crowd to rise to their feet in salute of the oft-troubled singer. Almost immediately the band launched into a stunning version of *Heaven Beside You*, sounding as if they hadn't missed a beat during their lengthy and unwanted absence from the rock and roll touring scene.

For the better part of the next 90 minutes the band presented a wide swath of their classic material, drawing heavily from their multi-platinum EP *Jar Of Flies* and their current chart-topping disc, *Alice In Chains*, for much of the evening's substance. Despite having not been able to tour due to Staley's on-going ill health (the same problems that forced the band off the road back in 1993), the Chains sounded polished and surprisingly strong from start to finish, hitting every note and presenting each of their haunting melodies with unerring accuracy. While Staley had to read many of the band's lyrics off of a music stand placed in front of him, and at times appeared somewhat lost by the proceedings, the show went off almost without a hitch—except for Inez' bass continually needing to be retuned and Cantrell needing to make one unscheduled bathroom break. As is usually the case with **Unplugged** tapings, however, the moment the band completed their planned set, an MTV producer appeared along-side the stage requesting that the group run through a number of songs again "just in case." The packed house was only too happy to hear the band offer a second rendition of *The Rooster* and *Would*, for their listening pleasure.

"This was a lot of fun," Cantrell said as the evening drew to a close. "I hope we're able to go out and see everyone on the road real soon. I just don't know when and if it's gonna happen. But one of the reasons we wanted to do this MTV show was because we wanted to have the chance to thank everyone who's been so supportive of us over the last few years. They know how tough things have been, yet they've stuck by us. They've been great. This is our way of saying thanks."

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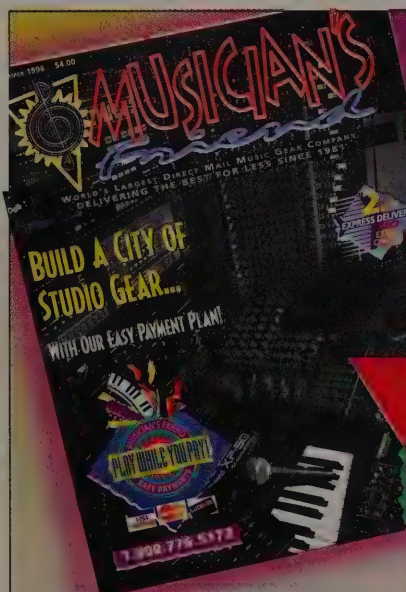
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# PICK HIT

BY LARRY CARTER

Long before Nine Inch Nails was even a wet dream in Trent Reznor's lurid imagination, there was a band called Prong. As far back as the late '80s, on pioneering albums such as **Beg To Differ**, this New York-based unit was exploring many of the same scathing, heavy, avant-garde musical frontiers that NIN was later to call home. But

much a Prong album," Victor explained. "We've been true to the style of music that's been at the heart of what we've done over the years, but we've also progressed. We see nothing wrong with moving in a new direction as long as it is a positive move, and for us the material contained on this album has definitely been a big move in the right direction."

Aided on **Rude Awakening** by Nine Inch Nails guitarist Charles Clouser, who programmed the computer-controlled digital sequences that run throughout Prong's latest offering, the band has constructed a strong-as-nails disc that places them squarely in the midst of the alternative rock mainstream. And while the band may initially balk at the notion that they've "sold their souls" in order to attain greater visibility and commercial reward, the fact is that this collection

that success. For the most part we're still doing things the exact same way we always have. But for some reason what we're doing is now getting a lot more attention. I think that's great. I don't know if we could have kept going along as we have. You never know when your time comes in rock and roll— but when it does come, you'd better be ready to take advantage of it."

The long and winding road that has led Prong to the release of **Rude Awakening** has been littered with a variety of broken promises and unfulfilled dreams. Such earlier albums as **Prove You Wrong** and **Cleansing** were critical favorites, but due to record company mismanagement (our words, not the band's) and a lack of easily digestible radio fare, Prong's music was generally neglected by the rock masses. But with a greater under-



while Reznor quickly managed to rise above his alternative/industrial roots to reach the apex of rock stardom, Prong members Tommy Victor, Ted Parsons and newest member Paul Raven have had to battle for every foot they've gained along the rock and roll road of success. Often it's appeared that for every step upward they've managed to attain, there have been forces all-too-eager to knock the Prong boys down a peg or two. But now, with the release of their latest album, **Rude Awakening**, it seems as if Prong is ready to launch a full-out assault on hard rock's upper reaches, and the faint of heart had better beware.

"This is a big step ahead for us in a lot of ways, but at its core it's still very

**"We've remained true to the type of music that's been at our heart for years."**

was designed with mass success in mind. The powerful riffs and unrelenting, almost hypnotic rhythms that characterize so many of the group's new songs mark Prong as a band whose time has come. It's not, however, that they've changed radically to meet the demands of the rock world—it's the rock world that's changed.

"I have no problem saying that I want this band to be as big as we can get," Victor said. "But I don't want anyone to think that we've sold out any of our principles in order to attain

standing of the band's artistic philosophy at their label, and a more bold programming policy at many of today's top FM stations, the members of Prong feel comfortable that they're finally on their way to if not fame and fortune, at least a high-profile lifestyle.

"We're happy to be on a big label because that's the only way to sell records," Victor said. "Not everyone up there understands us, but that's okay. Their only job is to make sure people know about us and to guarantee that our records are in the stores— they don't have to listen to us when they go home. We've tried the indie thing, and that's great if all you want is for people to think you're cool. Well, we are cool, but we're also going to make it."

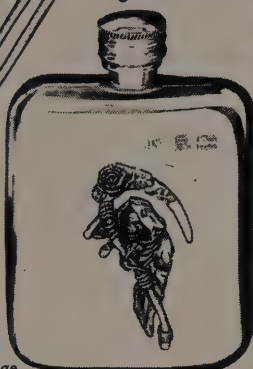
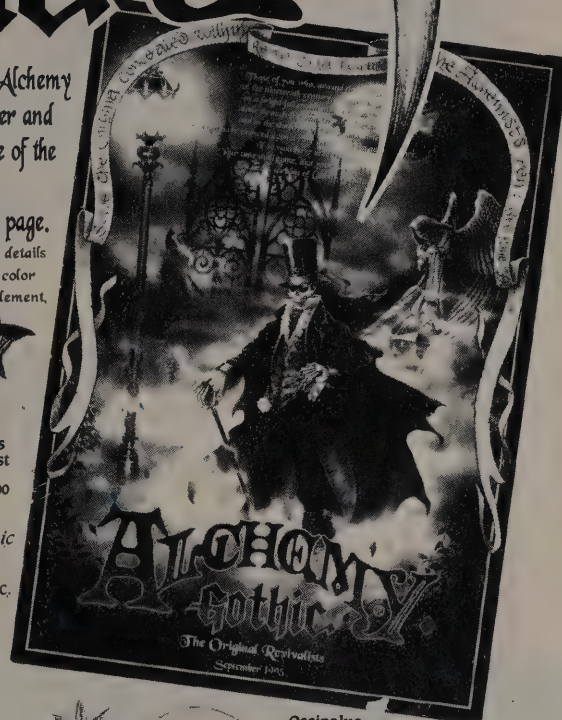


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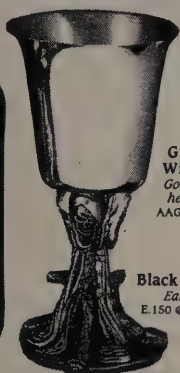
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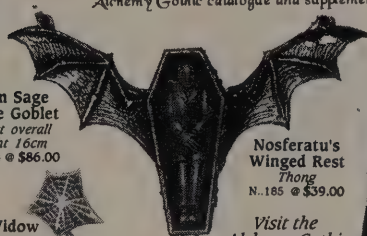
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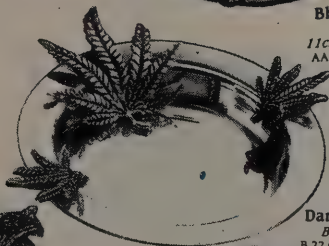


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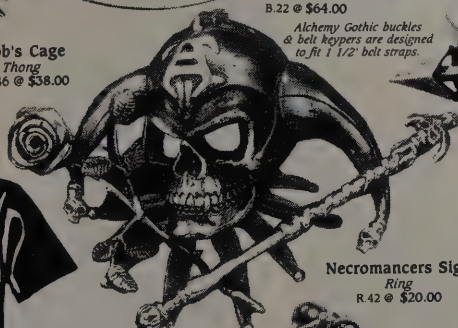
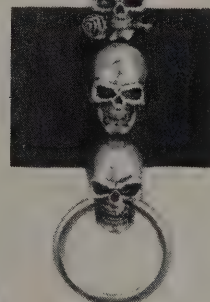


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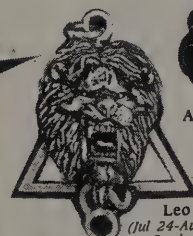


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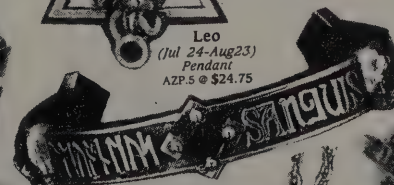
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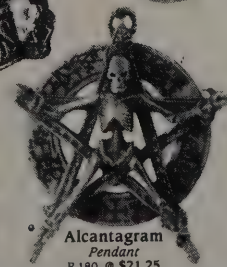
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# HARD ROCK HAPPENINGS

**BAD NEWS:** The strange, sad saga of the Stone Temple Pilots continues to grow stranger and sadder. It now seems as if band founders, Robert and Dean DeLeo are more convinced than ever that the band can not continue on with vocalist Scott Weiland. After showing a healthy period of respect for their ailing comrade, whose latest battle with drugs forced the band to miss a number of lucrative and prestigious live shows (including an opening slot for Kiss), the DeLeos have seriously begun recruiting new singers for the band. They will apparently no longer allow Weiland's unpredictable behavior control their destiny.

\*\*\*\*\*

**GOOD NEWS:** Remember Judas Priest? Of course you do. Throughout the '80s they ruled the heavy metal roost as the purest of heavy metal bands. But following the departure of vocalist Rob Halford in 1991, nothing has been heard from the Priest Beast. Well now K.K. Downing, Glenn Tipton, Ian Hill and Scott Travis are back at work with new vocalist Ripper Owens, an American lad whom the group signed on after hearing his demo tape. "The guy has an amazing voice," Tipton said. "He's not trying to be Rob, but yet he has the kind of power and range that Rob had. He's the man to lead Priest into the future."

\*\*\*\*\*

**GREEN NEWS:** The guys in Green Day found reports of them breaking up to be "really funny". Back in the spring, a number of rumors had filtered through the rock wires indicating that Billie Joe was ready to pack it in so that he could spend more time with his wife and baby. But those stories quickly became squelched when the Green Day boys announced more road dates for the summer, and plans for a new album due out in early '97. So much for *that* break-up.

\*\*\*\*\*

**STRANGE NEWS:** You wanna know the *real* reason that Ozzy Osbourne had a falling out with Mike Inez after the current Alice In Chains bass beater was kind enough to

rejoin Ozzy's forces on the road after Geezer Butler departed? Apparently, the ever-so-concerned Mr. Osbourne felt that Inez' lifestyle which, heaven forbid, included an occasional beer and an even more occasional shot of Jack Daniels, was "unhealthy". It's much the same reason that Osbourne gave for not wanting to rehire long-time guitarist Zakk Wylde for his current touring band. As a recovering alcoholic, Ozzy is understandably concerned about having "bad influences" around him. Did you ever think you'd live to see the day...?

\*\*\*\*\*

**STRANGER NEWS:** What's with the guys in Def Leppard? When you meet them there's not a more courteous, kind and friendly bunch of rockers on Earth. It was that way when the band first hit the rock world in 1982, and it's still true today. But first drummer Rick Allen has a headline-grabbing altercation with his wife last year, and now vocalist Joe Elliott has a full-scale riot with his significant other, causing Elliott to be pulled in by the cops and released on \$50,000 bail. Admittedly we don't know all the facts, and we don't believe in reporting bedroom scuttlebutt, but talk about Jeckyl & Hyde personalities!

\*\*\*\*\*

**LONDON CALLING:** Apparently, after many delays—most caused by the ongoing success of their debut disc—Bush has

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completed the follow-up to their multi-platinum smash, **Sixteen Stone**. Originally that disc was scheduled to be released last spring, but as their debut continued to sell over 100,000 copies a month world-wide, their record label saw no reason to rush the Bush boys back into the studio. They allowed the band to stay on the road, milking as much as they could out of their initial success. Now their second release is on the schedule for a pre-Christmas appearance, and you know the eyes of the rock world will be focused in on this one to see if Bush can do it again.

\*\*\*\*\*

**GET THE LED OUT:** It seems that the ageless (or is that aging?) team of Jimmy Page and Robert Plant are about to begin work on their first album of all new material in 17 years. After spending the better part of the last two years touring the world in support of their **No Quarter** reworking of Led Zeppelin classics, the pair is ready to lay down a complete disc's worth of kick-ass rockers that will blend their Zeppelin experience with the flood of other musical styles that they admire. Expect this new disc to be ready by March, 1997.

\*\*\*\*\*

**JUST WONDERING:** Who is Chris Cornell's barber?

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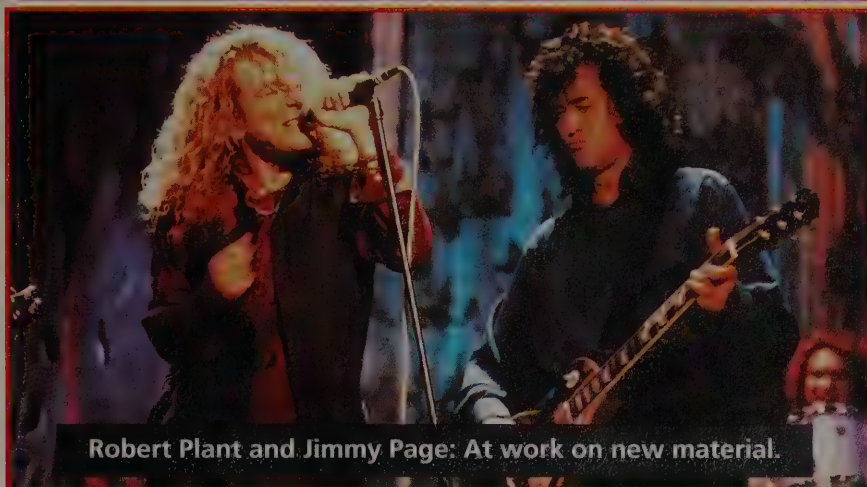
**THE CHECK IS IN THE MAIL, DEPT.:** Poison vocalist Bret Michaels has sued his long-time label, Capitol Records, for the grand sum of \$20 million after the label refused to release his solo album in what the singer viewed a "timely fashion." It seems most unlikely that this case will ever make it to court, because Michaels needs to maintain at least some good will with his label, but *\$20 million?* C'mon, Bret, let's get real. Have you looked at Poison's recent sales reports?

\*\*\*\*\*

**KISS & TELL:** Gene Simmons and Paul Stanley apparently are quite satisfied by both the health and the musical skills of their once-and-current bandmates Ace Frehley and Peter Criss. It's no secret that both Gene and Paul were more than a little concerned that years away from big-time rock and roll, as well as a self-destructive lifestyle may have robbed both Ace and Peter of much of their once-abundant abilities. But through both rehearsals and the first leg of Kiss' reunion tour, all four original Kisters have been performing like the legends they are.

\*\*\*\*\*

**BREAKIN' THE CHAINS:** With the health of vocalist Layne Staley still questionable (at best) it now seems a virtual certainty that there will be no Alice In Chains full-scale tour this year. However, there are still possibilities of the band appearing in selected cities to perform acoustic sets similar to the one the band performed on MTV. "We'd certainly like to play more," said guitarist Jerry Cantrell. "But we'll just have to see how things go."



Robert Plant and Jimmy Page: At work on new material.

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**O**f all the bands that emerged from the now-legendary "Seattle Scene" of the early '90s, no group has been able to keep the public's focus squarely on their music better than Soundgarden. Face it, when one mentions the name Alice In Chains, thoughts invariably drift to the lingering drug problems of Layne Staley. Pearl Jam has become virtually synonymous with internal strife and wars with Ticketmaster. Nirvana, unfortunately, conjures up instant images of the tragedy that was Kurt Cobain. Only Soundgarden has somehow managed to keep their heads screwed on tight enough to avoid the varied pitfalls that have consumed—to varying degrees—their Emerald City musical brethren.

**Down On The Upside** Soundgarden continually push their musical talents to the limit, taking bold creative chances and daring artistic leaps-of-faith. The results, as exhibited on such songs as *Ty Cobb* and *Pretty Noose* mark this unit as one of rock's most inventive units—one of the decade's true rock and roll champions. While strains of such earlier platinum efforts as **Superunknown** and **Badmotorfinger** can be heard running throughout the band's latest project, there's little question that this time around Soundgarden has taken off their musical blinders and boldly stepped into new and challenging artistic terrain. By doing so, they have emerged with a disc that is startling in terms of both its unrelent-

if he's ever going to change that for anyone or anything. His attitude seems to be that if he blows his voice out again, so be it.

"It's not something that I even think about any more," Cornell said. "It was a problem, and it's not a problem now. That's really all I can say about it. I've seen the doctors, I took the time off, and they say that my voice is as good as it ever was. Of course, doctors always tend to stay on the side of caution. I think that's their job. They're not about to tell me that if I keep putting the kind of strain I put on my voice on a nightly basis that it's gonna last forever. But I'm not gonna worry about it. So far things have been great. I haven't changed the way I sing, basically because I don't know how to

# SOUNDGARDEN

## ON THE UPSWING

BY WYNN LEARNER

Never has the band's musical focus been clearer than with the release of their latest album, **Down On The Upside**, a rocking, rollicking celebration of all that is great about both Soundgarden and the music they play. With the Chains unable to tour, and the Jammers in virtual seclusion, it has been left up to vocalist Chris Cornell, guitarist Kim Thayil, bassist Ben Shepherd and drummer Matt Cameron to carry the still-potent Seattle gauntlet, and carry it they have! While the band members would be the first to reject the notion that they are, somehow maintaining the flagging credibility of their home city's music scene, they do acknowledge that they seem to have emerged as survivors in rock and roll's always dangerous game of attention.

"Yeah, I guess we are kind of the guys who are out there," Thayil said. "But it's not like we planned it that way. It just sort of happened. I'd love to see all those bands get it together and get back on the road. It would be great. Hopefully by now people will stop making comparisons between bands and just start accepting everyone for what they are—both good and bad. There was never any competition between the bands in Seattle, though the press always seemed like they wanted there to be. We haven't even seen a lot of those guys for a long time—too long. We wish everyone the best. All that seems like it's ancient history to us. We've moved beyond that."

Move beyond, indeed! Throughout

ing power and its creative scope.

"I really don't like to compare albums," Cornell explained. "There's really no point in trying to say that this album represents one thing and the last one represented another. Each thing you do should be viewed on its own—yet part of some evolving creative

*"There's really no benefit to comparing albums—what does it prove?"*

process. You don't think back on your previous albums when you're writing or recording a new one—it just doesn't work that way. It's been more than two years since we made the last record, and a lot happens in everyone's life during that period of time. You grow, you change, you mature. If that's not reflected in the music you make then something is really wrong."


Apparently there's *nothing* wrong in Soundgarden's musical world these days. Even Cornell's oft-discussed vocal problems, which had caused the band to cancel part of their 1994 American tour, seem to be little more than distant memories. The vocalist has never sounded better, or stronger, than he does throughout **Down On The Upside**, and Cornell scoffs at any notion that he's been advised to "take it easy" once Soundgarden returns to the rock and roll tour trail. This is a guy who only knows one way to sing—full out. And he'll be damned

sing any other way. And I don't want to change the way I sing. I just want to stand in front of a microphone and sing as hard and as loud as I can."

It seems certain that with Soundgarden kicking off their world tour as co-headliners with Metallica of this year's Lollapalooza Festival, Cornell will have plenty of opportunities to put his voice to the ultimate test. Already, in addition to their lengthy Lollapalooza outing, the band has booked a year-long road sojourn that will carry them throughout Europe and the Orient before they return to American soil for a full-length tour of their own in the late fall. It certainly appears as if it's going to be a busy time for the Soundgarden crew, and these guys couldn't be happier about getting back to what they love to do.

"When we had to cancel part of our last tour because of Chris' voice, I think we all realized how tenuous all of this is," Thayil said. "We also realized how much it all means to us. When you're out there, caught up in it on a daily basis, you really don't have the time to really consider what you're doing and how important it is to you on so many different levels. When it suddenly and unexpectedly stops, you do begin to realize that. We realized how much we care about this band, the music we make and each other. I think that attitude is reflected throughout the new album, and it'll carry over to the stage show as well. It's gonna be a very special time for everyone involved."





**SOUNDGARDEN**

**HIT PARADER**



# PANTERA

## TREDN KILLING IS THEIR BUSINESS

Dimebag Darrell.  
The band recorded  
their new disc in his  
home studio.

PHOTO: JEFFREY MAYER

**W**ith Pantera's new release, **The Great Southern Trendkill**, vocalist Philip Anselmo, guitarist Dimebag Darrell, bassist Rex and drummer Vinnie Paul are apparently ready to fill the hard rock void that's existed throughout much of the '90s. Judging from the album's debut at Number Four in the national charts, it seems as if their latest batch of dark, heavy, brutal sounds will be as successful for Pantera as they were on such previous platinum efforts as **Vulgar Display of Power** and **Far Beyond Driven**. We caught up with Vinnie to discuss the new album and just how they'll set out to be those trend killers.

BY JENNIFER FUSCO

**Hit Parader:** It feels like such a long time since your last album, though it's only been two years. Does it seem that long to you?

**Vinnie Paul:** Yeah, it feels like forever now, too, because this is the first extended break any of us have ever had. For that first five year period, we just hammered. We finished the **Cowboys From Hell** tour, and went right into the studio three days after we got home and started recording. And when we finished the **Vulgar** tour, we took exactly one month off and went into the studio and cut all the stuff

on **Far Beyond Driven** and started that tour immediately.

**HP:** Then at the end of that tour, you finally took some time off?

**VP:** We finally just said, "We've got to take a break from each other. We've got to get away from all of this. We've got to do some other things and air out." So Philip went and did the Down thing, which is something that he wanted to do for a while, and that turned out really nice. Dime played on the Anthrax record and he did an Ace Frehley tribute. I got to play a lot of golf.



**HP:** Was it hard to get back into the groove of writing?

**VP:** The writing is always fun because it's like painting a picture. You're doing something new and you're able to use your creativity. There does come a point when you run out of that sometimes and you need a little time to get fresh again.

**HP:** Did Philip do most of the writing?

**VP:** He always does the lyrics. They're very personal. They're about honest, true experiences. Even though they're personal experiences, sometimes they're songs about things we've all been through. He's really good with words. Sometimes they're very dark, very controversial—but they're the truth. He says what he thinks.

**HP:** You've recorded in a lot of different places through the years—this time it was Dime's house.

**VP:** After we completed writing the record, we were like, "Where are we going to record it?" And we said, "The demos that we did at Dime's sound pretty good. It sure is nice just going over there." So we called up our producer, Terry Date and said, "Hey dude, we're gonna put up a studio instead of going somewhere," and he said, "I've always wanted you guys to do that." So he came down and pretty much helped us put it all together.

**HP:** Did you go into the studio with a plan?

**VP:** Nah. We're the most unplanned band in the world. We actually went back to the way we wrote songs on *Vulgar* and on *Cowboys*, which was writing the songs and doing a demo. On the last record, we went in, and as we wrote the songs, we also recorded each track. It was very spontaneous. It turned out really good, but none of us really knew what it was turning into as we were going along.

**HP:** How many songs did you record?

**VP:** We always do exactly the amount that end up on the record. There are never any leftovers. The reason why is that every song gets 100 percent of our attention. If there's something wrong or it doesn't cut it—it doesn't wind up anything. We don't want the record company getting a song that we thought was half-ass and it winding up being a single two years from now.

**HP:** How do you feel about this disc compared to the others?

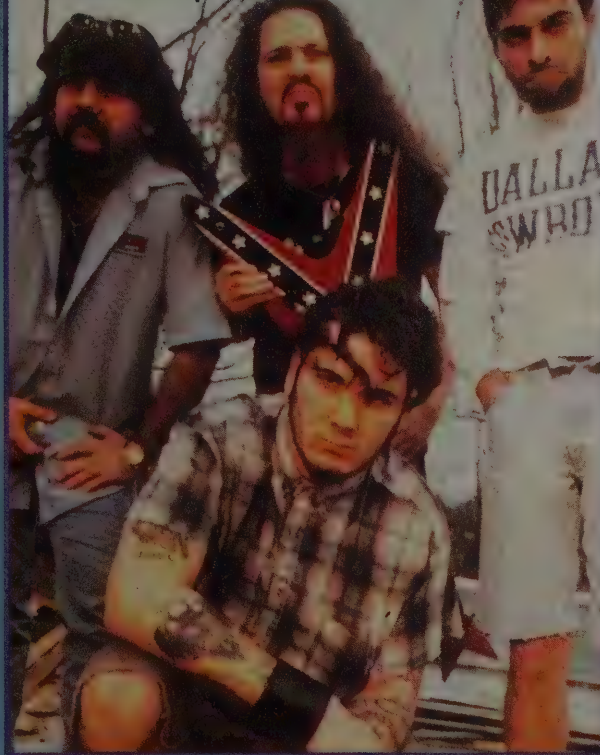
**VP:** You never know what it is until you're done with it. And when all the songs were done, before we were about to start mixing, when they were on different tapes, not in any order, it does make you wonder, "Do we have the right stuff here or not?" But I was in my Blazer one night and I had the new stuff and I was gonna pop it in and I thought, "Alright. What do I really think about this?" And I got my other Pantera CDs out and I went, "Here goes. Let's take a listen." I popped 'em in and I thought this one was better than any other stuff that we'd done. Just the whole vibe, the whole sound of it—everything. I

could breathe a lot better!

**HP:** But every time you finish a new album, don't you always feel like it's "the best one ever"?

**VP:** Yeah. But at the end of the last record, that was really a weird time in my life. I had a girlfriend that I'd been with for eight years and that was over. I had a deal go down with a family member that was a lawsuit that was really tough. We finished that record and I didn't know what I thought about it. I thought it was very good, but I was like, "What are people gonna think?" When we finished this record, I had the total confidence that this is it. I know I like it, and I really think people are gonna like it.

**Pantera: "We needed some time apart."**



**HP:** Are you talking about your old fans, or do you think you'll reach any new listeners?

**VP:** I think the existing fans are gonna love it. They know what to expect from Pantera and I think the record has enough diversity that maybe we might pick up some new fans along the way.

**HP:** Can you explain the title of the album?

**VP:** It's pretty simple, pretty cut-and-dried. Today, in my opinion, there's some pretty terrible music out there. Very trendy music. How many bands can you turn on the radio that sound exactly like Bush and you know who they are? I hate to use that as an example, but it's true. I'll turn on the radio and I'll go "Is that Bush?" And my friends will go, "No, that's so-and-so." And I'll go, "Is that so-and-so? And they'll go "No, that's Bush." Anyway, the title basically says that we're from the south and we've always been hard rock/heavy metal and we're gonna come through this trend just fine. We're gonna be around. These other bands, they're gonna be like a zit. They're gonna pop

and then that's gonna be the end of it.

**HP:** Can you talk about some of the songs?

**VP:** The first single is *Drag The Waters*, basically it's saying there's more to every person and everything that meets the eye. If you go to a lake and look at it, it's pretty and glossy. But when you go and drag the waters, there's no telling what you'll find. *Thirteen Steps* is about talk shows—how stupid they are, how redundant they are, how all they do is stir the sh\*t up and stir it and at the end of the show, nothing's resolved. I'm sure there'll be people who misinterpret it and take it another way, but that's the bottom line, that's what it's all about.

**HP:** Speaking of misinterpretation, two songs that are sure to cause some controversy are *Suicide Note Pt. 1 and II*.

**VP:** Well, it's pretty plain and simple. I talked to Phil about it and he was like "It's self-explanatory." There are times in your life when you feel so high you could touch the sky and there are times in your life you feel low enough that you could be under the dirt. It's your darkest emotions.

**HP:** Why did you do the song in two parts?

**VP:** It was an accident, actually. After we played the New Year's Eve show in Texas, Philip stayed at Dime's house. And when they got up the next day they were real hung over and they just said, "What do we do now?" So they grabbed some beers and the four-track and jammed and they came up with the "mellow version." It was never planned to be on the record. We played it for a lot of our friends and they really liked it. But we were like, "It's pretty much about the same thing as *Suicide Note*. (the heavy version) We got in the studio one night and we put them back-to-back to each other and it was so effective. The really moody thing draws you in and makes you feel really weird. It's a good, low feeling and then BAM! it kicks in and goes. That's what's mag-

ical about it. It wasn't intended to be part of the record. It wasn't even recorded during the recording process. We didn't take it back and polish it up. It's just raw. The guitars are probably out of tune, the timing is kind of weird here and there, but it's real natural and honest.

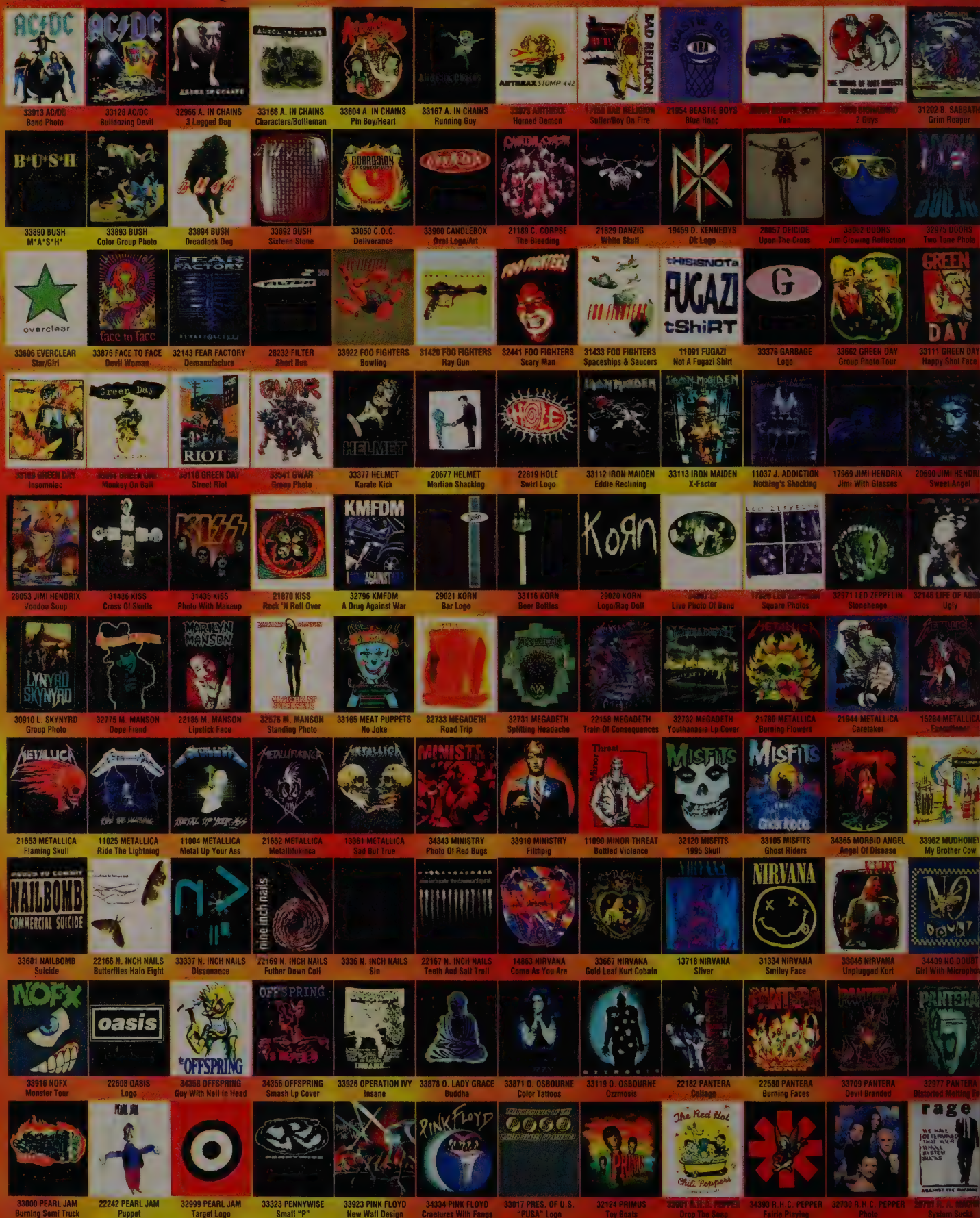
**HP:** What tracks will you do live?

**VP:** I think they're all tracks that we could do live, whereas on the last record, some of them were extremely difficult to do on stage. I think this record they're more straight-forward and they're more the kind of songs we have fun playing. The kids definitely want to hear the old stuff—we're not gonna cheat them of that. People always ask me, "Do you ever get sick of playing *Cowboys From Hell*?" When we see it on the set list, we probably go, "Oh no." But the minute you kick into it and see the crowd response, it's almost a new song. My answer to anyone is... You oughta ask Gene Simmons if he ever gets tired of playing *Detroit Rock City*!



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22808 BAD RELIGION Stranger/Francis	18269 FUGAZI Not A Fugazi Shirt	14274 MINOR THREAT Lat	21335 PRIMUS Toy Logo
32129 BIOHAZARD Oval Logo	33347 J. HENDRIX Experience	34277 NAILBOMB Logo	33498 RANCID Mohawk Jug
33891 BUSH 's Give Pith	32974 L. ZEPPULIN X-Ray Icarus	21405 N. 1. NAILS Downward Spiral	33599 SEPULTURA Bloody Roots
18271 C. ORANGE Alex With Knife	33055 LIVE Oval Logo	23303 N. 1. NAILS The Becoming	33127 SLOGGARDEN Band Photo
21647 DANZIG Yin Yang	32133 MARILYN MANSON Blue Face	34411 NO DOUBT Flames Logo	33393 TOOL Medicine Tins
31097 DECIDUE Logo The Cross	21444 MEGADETH Dr. Vic	34373 OFFSPRING Smash L.G. Cover	33107 T. Q. NEGATIVE Slow Deep Hair

22472	<b>ACDC</b> Red & Yellow Lightning Bolt Black Face	22476	<b>PINK FLOYD</b> The Wall On A Black Face
34324	<b>AEROSMITH</b> Red Wing Logo On A Black Face	22814	<b>RAMONES</b> Red Name Logo On A Black Face
22812	<b>ALICE IN CHAINS</b> Flaming Sun Logo On A Yellow Face	22815	<b>SEPULTURA</b> "S" Of Thorns Logo On A Black Face
22473	<b>BIOHAZARD</b> Biohazard Symbol On A Black Face	22486	<b>SLAYER</b> Red Name Logo On A Black Face
22484	<b>GUNS 'N' ROSES</b> Bloody Logo On A Black Face	22481	<b>SOUNDGARDEN</b> Red Name Logo On A Black Face
34326	<b>LED ZEPPELIN</b> Black 'Zoo With Feather On A White Face	22487	<b>TOTAL</b> White Name Logo On A Black Face
22427	<b>MARILYN MANSON</b> Demon Face On A Black Face	22816	<b>UNITED STATES OF AMERICA</b> Red Star Logo On A Black Face
22478	<b>MEATLOAF</b> Name Logo On A Black Face	22482	<b>VAN HALEN</b> Red Name Logo On A Black Face
22479	<b>PANTERA</b> Red Logo With Name (On A Black Face	22812	<b>WHITE ZEPHYR</b> Mopster Logo On A Black Face

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20563 <b>AEROSMITH</b> Face To Face	18390 <b>JIM HENDRIX</b> Photo	22275 <b>PAGE/PLANT</b> Plant & Zeo	20112 <b>SEPULTURA</b> 4 Faces Logo		
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21451 <b>DOORS</b> Leleko's Colored Photo	33540 <b>LED ZEPPELIN</b> Faces	18329 <b>NAPLES</b> Blue Collage	22227 <b>SLAYER</b> Devil Intervention		
16599 <b>GUNS N' ROSES</b> Big Gun	28054 L. ZEPPELIN Weatfield/WtBlimp	20663 <b>PINK FLOYD</b> Marching Mammals	18336 <b>SLAYER</b> Tombstones		
31201 <b>GUNS N' ROSES</b> Stage Dive	28168 <b>LYNYRD SKYNYRD</b> Devil	20667 <b>PINK FLOYD</b> Screaming Head	21987 <b>SPONGEBOB</b> Astronomy		
33729 <b>METALLICA</b> Metal Mulisha	22276 <b>METALLICA</b> Metal Mulisha	20668 <b>PINK FLOYD</b> Dark Side	21988 <b>SPONGEBOB</b> Astronaut		
31707 <b>IRON MAIDEN</b> Eddie Snake Bite	22592 <b>HERMAN</b> Herman Snake Bite	30363 P. FLOWER'S Smoking Alchibe	31375 <b>WUOLFE</b> ZAMBIE Wolfy Penno		

6392 311 Logo	2566 FILTER Oud Logo	1827 MISSITS Hooded Skulls	2118 R AGAINST MACHINE Logo
21426 AC/DC Red & Black Devil	32453 FO FIGHTERS Logo	22170 INCH NICH NAILS Coiled Insect	2134 RANCID Mohawk Guy
21350 AEROSMITH Guit & Grip	13970 FUZZ! Logo	14626 INCH NICH NAILS Logo	3312A RUPTURED 3rd Green Logo
34528 ALICE IN CHAINS Guy	2138 GREEN DAY Logo	13935 NIRVANA Logo	21353 SEPTIMA 3rd World Posse
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**"I don't know if anyone has really under-**

**l**f life is a poker game, then Marilyn Manson has just raised the stakes. No one knows for sure whether rock's current poster boy for bad taste is pulling a bluff or holding a full house, but there's no question that this time around Manson's intention is to win his gamble—or go down in flames trying. The tall, gangly Florida native has decided to go for the jugular, releasing an album entitled **Antichrist Superstar** that seems destined to bring the entire weight of the rock world crashing down around his shoulders. Already conservative action groups have called for Manson's head (along with varied other body parts) and even mainstream music industry veterans have expressed both fear and outright disgust over the dangerous path that this androgynous, outrageous, apparently hell-bent performer has chosen to follow on his latest rock and roll outing.

All of this controversy, however, seems to be playing right into Manson's hands. The swarm of media passion and industry hype is exactly what he and band mates Twiggy Ramirez, Madonna Wayne Gacy, and Ginger Fish have wanted all along: their aim has apparently been to so intinate and infatuate varied segments of the rock world, that these factions can't help but notice the band called Marilyn Manson. Their stated goal is to take all of rock's time-honored traditions and twist them inside out—revealing as much visceral matter as they can in the process. Love 'em or hate 'em this group is out to make their mark, and with **Antichrist Superstar** that mark is liable to be written in the band's own blood.

"I don't know if anyone has really understood what we're trying to do," Manson stated. "This isn't just about shock value or trying to anger as many people as possible. Of course there is shock value, but that's just there to lure the people in. Once we've got 'em we can give 'em our message, which can be just about any important topic you can think of. This isn't a freak show. This is a band. We do have important things to say; people just have to open their ears to hear it."

Apparently many of those who have opened their ears to hear Manson's admittedly off-center message have responded favorably to the group's sonic ravings. The band's 1995 release, **Smells Like Children**, sold over 600,000 copies—and **Antichrist Superstar** has already sailed past that sales figure on its way to almost certain platinum certification. The question now becomes an intriguing one; exactly what does the success of Marilyn Manson signal for both the rock industry and American society in general? Is this merely another musical aberration in taste much like Alice Cooper and Twisted Sister were in previous decades? Or is there something far more sinister, far more ominous, lurking behind the headline-grabbing, chart-topping antics of Marilyn Manson? For his part, Mr. Manson insists that while his "act" is totally genuine, he's merely the by-product of a misspent youth spent listening to Kiss and Black Sabbath albums—though many others doubt that the twisted concepts that appear throughout Manson's song catalogue could be spawned by the mere comic book sensationalism that was Kiss' once-and-future calling card. In fact, the words of Manson himself lend credence to the belief that this isn't just another rock and roll "wildman" we're talking about here.

# MARILYN MANSON BORN TO BE WILD

BY P.J. MERKLE

"I keep getting asked about the reality of my image," Manson said. "I keep saying that this is my life—I can't escape it. I'm an admittedly troubled soul. I like having people tell me they like me or that I do a good job as much as anyone else. Nobody ever does. I've become very much a loner not by my own choice. That's why I'm drawn to other loners, people like Jeffrey Dahmer, Richard Ramirez and Ted Bundy. They were just troubled souls who were reaching out to have people notice them. I understand that—I relate to that. Thankfully, I have my music to make people notice me. Otherwise I don't know where I'd be. I have the ability to take my trouble, my inner anguish, and put it to music. All those troubles are right there on the new album."

On **Antichrist Superstar**, Manson has created a veritable cornucopia of perverted ideas and misogynistic philosophies. His new songs are a perfect reflection of a troubled mind, filled as they are with haunting lyrical images of abused children, tortured souls and abhorrent societies. If this is indeed an act, then Manson and his men should win some sort of special Academy Award for their performance. It's hard for anyone with any sense of decency and taste to listen to this stuff without having their skin crawl—at least a little. While the success that the band has already enjoyed seems to indicate that a new generation of rock and roll perverts—people who revel in brutality directed primarily towards the defenseless—are coming down the pike, Manson insists that his music is a release from such tensions rather than a lyrical condoning of such actions.

"I don't think anyone is going to listen to my music and change their lives," he said. "All I'm doing is singing about *my* life; the troubles that I've encountered. It's kind of sad that so many people seem to be able to relate to it on a personal basis. But I don't accept the idea that someone is gonna hear one of these songs and suddenly change the way they view the world around them. I'd love to think I had such power—they would probably make me feel much better about myself. But it's just not true."

With **Antichrist Superstar** raising a ruckus from coast-to-coast, it won't be long before the Manson Family packed up their make-up bags and headed out on the rock and roll trail. Already many concert promoters are stating that demand for the band's concert tickets are among the hottest items of the season, with only Kiss and Metallica ranking above Marilyn and his boys as 1996's top live attractions. But, at the same time, some promoters are very concerned not only about the kind of crowds that will be drawn to their venue by a Marilyn Manson concert, but also by the kind of negative feedback a MIM show will invariably draw out of their local community. Manson has heard all this talk, and it makes him laugh.

"All promoters care about is making money," he said. "All the labels care about is making money. All anyone cares about is making money. Do you really think a concert promoter is going to care what anybody says or thinks if they can book a show that's guaranteed to sell out? I don't think so. I believe that a lot of people have gotten the wrong impression about this band. They've condemned us before they've even given us a fair chance. They should come out and see us live. They should buy our albums. Then they can condemn us."

**stood what we're trying to do."**



A full-page portrait of Marilyn Manson. He is looking directly at the camera with a wide-eyed, intense expression. He has dark, heavy eye makeup and is holding his hands near his mouth. He is wearing a black crop top, a black belt, and shiny red pants. His arms are heavily tattooed with colorful designs. The background is dark with many small, white, star-like specks.

**MARILYN  
MANSON**

**HIT PARADER**



**H**ow strange the fortunes of rock and roll can be. Just four years ago Jackyl were sitting atop the world. Their self-titled debut album was sailing to the apex of the charts thanks to songs like *The Lumberjack* and *I Stand Alone*. Their national tour was a sold-out success with vocalist Jesse James Dupree and his boys opening for every big-name headliner in the book. And, if that wasn't enough, Dupree's bigger-than-life personality was turning him into a national celebrity who not only appeared on *Comedy*

off" the band just wasn't ready to hop right back into the studio. Instead, they took the unusual route of releasing a live album, **Night Of The Living Dead**, on an indie label while they waited to begin work on their next big league studio effort.

"Actually, the live thing was done with Europe in mind," Dupree explained. "We really hadn't had the chance to spend as much time over there as we'd have liked, so we figured that since we really

serious attention of Jackyl is when the beer runs out and the pretty women stop bothering them late at night. Still, Dupree admits that perhaps it would have been smarter for the band to check with their label's higher authorities before making their latest unpredictable move.

"The only people we spoke to were the ones at Geffen," he admitted. "And that was only because we had to get permission to release some of the material that appeared on our first two albums. As far as Sony goes, we really haven't talked to them about this live album—or anything else, for that matter. We haven't even started writing songs for our first Sony album yet, so

# JACKYL

Jackyl: "This live album was done with just Europe in mind."



Central's hot talk show *Politically Incorrect*, but also in an ass-bearing layout in *Playgirl* magazine. It seemed as if nothing could stop these Southern bad boys from taking over the world!

Then things started to change. The group's second album, **Push Comes To Shove** failed to live up to the lofty expectations created by their highly successful debut, and on top of that, John Kalodner, their personal "guru" at Geffen Records, decided to leave the firm for a cushy job at Sony Music. Within weeks Jackyl found themselves not only without a mentor, but temporarily without a label as well. It was a strange time for Dupree, guitarists, Jimmy Stiff, Jeff Worley, bassist Tom Bettini, and drummer Chris Worley. Before they could get too down about things, however, Kalodner once again stepped in, making sure that the boys got a hot new deal with Sony. But after going through a four-year period where Dupree states "we never had a real day

didn't want to mount a full-scale tour over there at this point, we'd just do a special live album for them. What we didn't expect was that import copies started filtering over to America, practically forcing our

**"We're the alternative to the alternative—we're so out-of-style we're in style."**

little label over here to release it. The response has just been great. I don't even know how the people at Sony feel about us doing this, but we're thrilled that the response has been so strong."

Indeed it seems as if Dupree and the band could be walking into something of a meat grinder at Sony since apparently no one other than Kalodner was even aware that their expensive new signing was going to be releasing a live album away from company auspices. But do these guys care? What do you think? About the only thing that seems to get the

there'll still plenty of time for that. We just hope everyone takes this album for what it is—a kick-ass good time for everyone who listens to it."

With **Night Of The Living Dead** doing surprisingly well (considering its indie status), one might wonder if Jackyl might hurry their laid-back time schedule and attempt to complete a new studio disc by year's end. But according to Dupree, these Atlanta-based rockers are just gonna keep pluggin' along at their own speed come hell or high water. They know their brand of feel-good rock flies in the face of the angst-riddled sounds of the '90s. And they know that they're playin' with fire by potentially pissing off their new record label. But these boys just don't care. They're bound and determined to just keep doin' things their own way—the Jackyl way.

"We're the alternative to the alternative," Dupree said. "We're a blue-collar band for working class America. We understand those people and they understand us. They'll always be there for us because we're always gonna be there for them."





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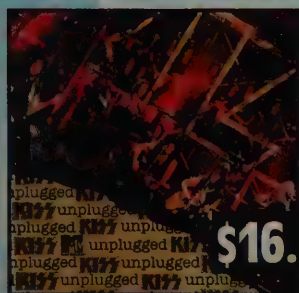
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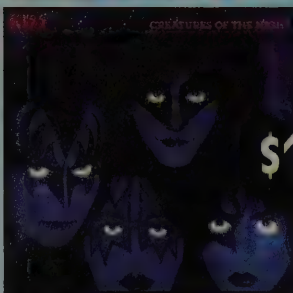
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The worlds of politics and rock and roll have always enjoyed a tenuous, often tense relationship. For those who've grown up believing that the rock empire is built solely on good-time attitudes and feel-no-pain philosophies, the heart-felt concerns of the political scene occasionally seem as relevant as the winter weather in Indonesia. Aside from the socially-impacting musings of Dylan in the mid-'60s, and a few insightful smatterings from deft musical commentators like Springsteen in the early-'80s, the rock scene has been virtually devoid of performers who have chosen to use their musical podium as a forum for expressing their political beliefs. Perhaps that's why the pointed, left-wing rantings of Rage Against The Machine have surprised so many— while winning this L.A.-based unit such an immediate and strong response from widely divergent segments

# RAGE AGAINST

ments and occasionally ham-fisted lyrical efforts would turn off more fans than it would turn on, **Rage Against The Machine** proceeded to sell over three million copies world-wide, thanks in part to the cross-over success of their bristling musical diatribe, *Killing In The Name*. Now, four years after the emergence of their explosive debut, during which time the band's radical beliefs have grown even stronger, and their music has matured to exhibit even greater insight, this So Cal quartet has returned with **Evil Empire**, a

ingly done everything within their power to enrage, outrage and empower varying segments of society through both their words and their actions. What other band would have had the balls to walk on stage at 1993's Lollapalooza Festival with tape over their mouths to poignantly protest government censorship? Or who else would dare to play a benefit show for convicted murderer Mumia Abu-Jamal? While such actions have caused certain segments of mainstream rock society to view Rage Against The Machine as little more than manipulative, media-hungry charla-



of the rock spectrum.

Utilizing an intoxicating blend of heavy metal, rap and punk, Rage members Tom Morello, Zack de la Rocha, Tim Bob and Brad Wilk have constructed a razor-edged musical attack that often threatens to obliterate everything that stands in its path. When the group's self-titled debut album was released in 1992, Rage Against The Machine was heralded by some in the metal underground as the "most important" band of their era for their willingness to tackle difficult issues, ranging from media censorship to government corruption, head-on. While some critics believed the band's pointedly barbed political state-

disc guaranteed to knock down walls both figuratively and literally.

"Our songs come from the personal experiences we had while growing up," de la Rocha explained. "We saw the problems, we experienced the corruption. It was difficult. Either you could turn your backs on the problems, as so many people did, and just accept them, or you could do your best to say something about them and try to raise the public's awareness."

It's now five years since Rage Against The Machine first hit the Los Angeles rock circuit with their blistering musical attack. In the years that have passed, the band has seem-

tans, others have realized that these guys mean serious business! Their scathing musical outcry over the problems surrounding Mexican immigration (both legal and illegal) in Southern California, and the bull-headed tactics utilized by local law enforcement in dealing with that situation, immediately brought increased public awareness to both the band and the issue. And on **Evil Empire** the band's attack has simultaneously broadened and hardened, making it twice as dangerous and twice as lethal.

"Last time, we may have tried to cram too much into a single disc," de la Rocha

# OUT OF



# THE MACHINE

said. "It's kind of hard for me to explain. This time, we had a much better sense of what to do and what not to do as far as making the kind of album we wanted. I think the lyrics are more potent, and the music really has more punch to it. It's four years after we last did an album, and that's a long time."

Don't for one second think that Rage Against The Machine spent any of that four year period resting on their laurels or enjoying the fruits of their labors. That's simply not their style. Rather, the band spent nearly three of those years touring the world virtually non-stop, finding strong markets for their politically-inspired rantings in Europe, Asia and even Australia—one of the reasons that their platinum debut sold *twice* as many copies internationally as it did in the States. Much to their surprise they found out that there was incredible overseas interest in the perceived political turmoil of the United States, and Rage found themselves the extremely willing vehicle through which much of their turmoil spewed. But when it came time to get off the road and focus their abundant energies on the writing and recording of material for **Evil Empire**, the band wanted to try and maintain the cohesive attitude they shared on the tour trail. So they all moved into a house in Atlanta to begin the creative process, only to discover that—much to their surprise—the time together almost drove them apart.

"Maybe we each needed a little room to breathe," de la Rocha said. "It just became a difficult situation. There was a lot of tension. But that was okay because it helped fuel the music. We just realized that we had to approach the album from a somewhat different direction than we originally planned."

After a short hiatus, the band reconvened and started penning songs like *People Of The Sun*, *Snakecharmer* and *Year Of Tha Boomerang* that expanded upon many of the structural elements first presented on their incendiary debut. While that first album was an introduction of the way-off-center political philosophies of Rage Against The Machine, **Evil Empire**, is an all-out call-to-arms. Propelled by Morello's high-flying guitar histrionics as

BY BRYAN HARPER

well as de la Rocha's rap-cum-metal vocal stylings, the band's latest offering is a disc designed to wake

the on-going crisis within the Mexican government. In stark contrast to so many of today's politicians, most of whom are scared to truly voice a strong and coherent opinion, Rage Against The Machine rail against the hand of what they view as the oppressor with seemingly no fear of reprisal or retribution. Whether you agree or disagree with their attitude and approach, you've got to applaud 'em for their sheer tenacity and courage.

"We never expected to

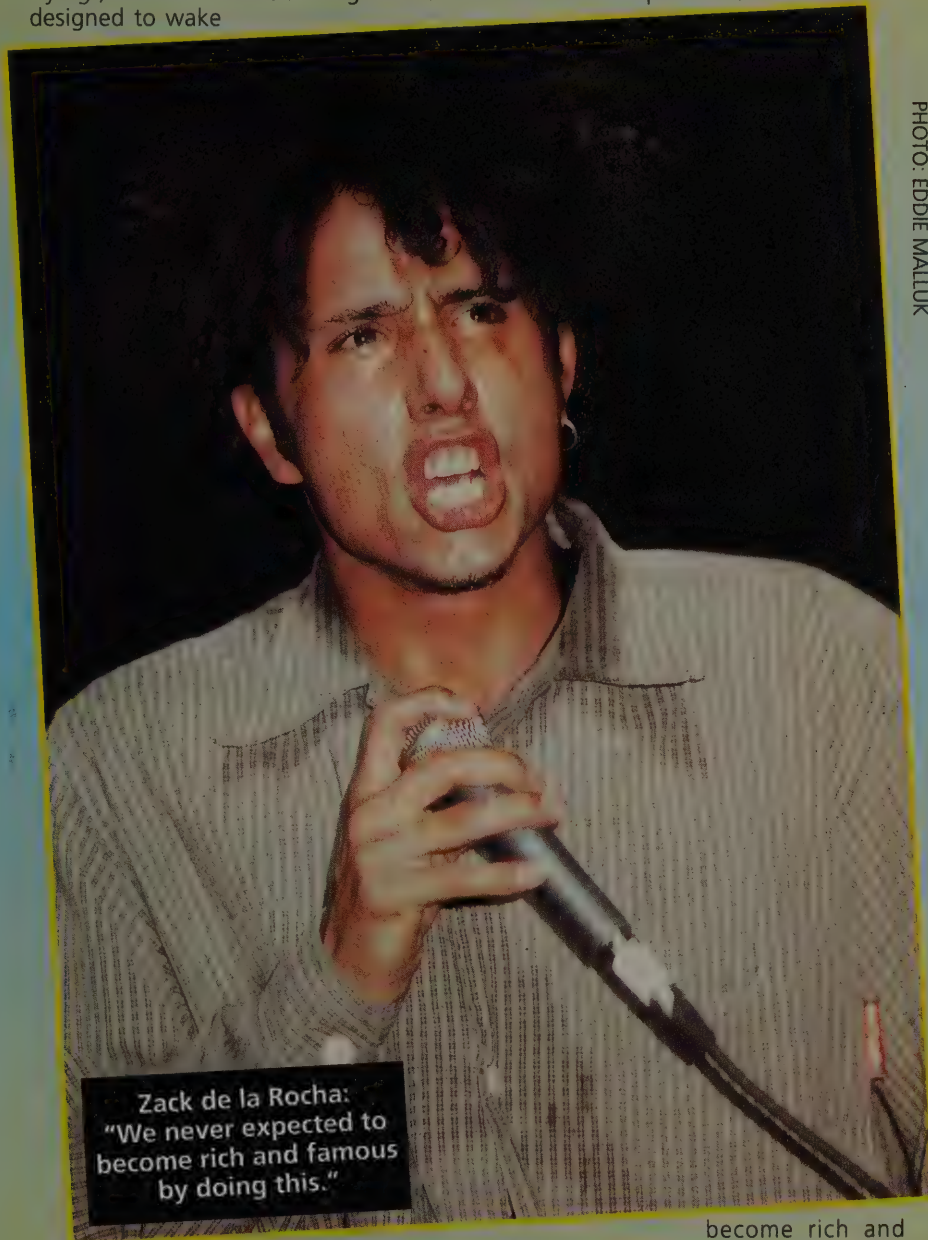


PHOTO: EDDIE MALLUK

Zack de la Rocha:  
"We never expected to  
become rich and famous  
by doing this."

up the sleeping masses. On *Bulls On Parade* the band takes dead-aim at the American military establishment. On *Without A Face* they focus their attack on

become rich and famous by doing this," de la Rocha said. "That kind of goes against what we stand for. But if people want to listen to us and respond to us, that is what we stand for."

# CONTROL



**D**espite their outward appearance of total confidence—a black-leather-clad swagger that often borders treacherously on outright arrogance—the members of Metallica were admittedly more than a bit nervous when their latest disc, **Load**, appeared in June. After all, it had been nearly four years since their self-titled “black” album had catapulted these Bay-Area Bashers into the upper echelon of rock society by selling over eight million copies. Since then, Lars Ulrich, Kirk Hammett, James Hetfield and Jason Newsted had followed the comings-and-goings of the hard rock world with particular interest. They wanted to see what twists and turns the rock road was going to take before their reappearance—and if that road would present some unforeseen pitfalls for the Metallimen. They saw grunge emerge—and then fade. They witnessed punk explode—and then wane. They viewed alternative rock blossom—and then wither. By

next bold step may be, Metallica simultaneously stands as a ghost from rock’s past, and a pioneer of its future. **Load** is a striking album in that it holds so steadfastly to the band’s tried-and-true musical beliefs, presenting heavier-than-thou musical messages with a degree of aplomb and skill that no other metal act can match. Yet, at the same time, the bluesier, looser, more relaxed manner through which the group attack their new songs shows that these San Francisco natives have continued to evolve during their time away from the headlines—and their music has benefitted from the experience.

“You can’t listen to this album and not hear the confidence,” Ulrich said. “That feeling just oozes through everything we did. I don’t like to think that any of the success we’ve had over the years has really affected what we do, but I do believe it gives us the feeling that people

under constant pressure to complete new lyrics as the band created new songs virtually on-the-spot in the studio. All-in-all, however, Ulrich admits that while their more free-flowing creative process presented some new problems for the band, the results were well worth any headaches the band may have been forced to endure.

“I felt sorry for James at times,” the drummer said. “He was really working so hard. He would be complaining all the time telling us how coming up with all those lyrics were driving him crazy. But he did a great job. I think part of the situation was brought on because we were working under a self-imposed work schedule. We knew we wanted to have the record out on a certain date, which meant we had to start mixing on a certain date, which meant that we had to be finished with recording on a

# METALLICA

## LOAD OFF THEIR MINDS

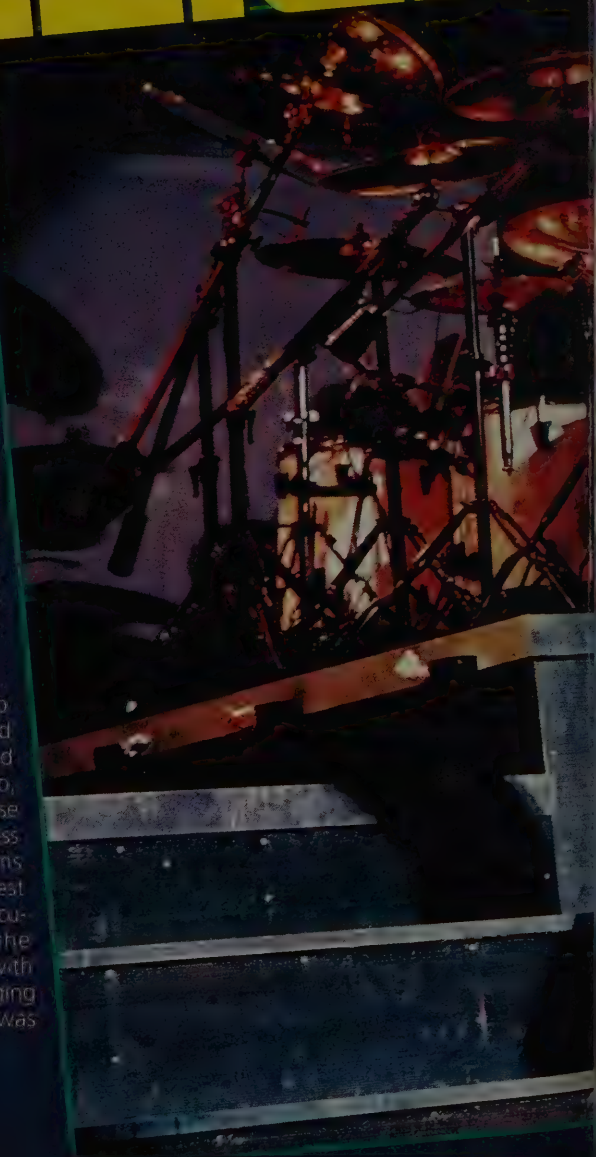
mid-1996, they knew the world was once again ready for Metallica’s special brand of hard rocking mayhem.

“We didn’t listen to what was happening in music in order to figure out what kind of music we should make,” Ulrich said. “That’s the last thing we’d ever do. We listen to music because we’re fans of music. But when it comes to Metallica, there’s really nothing that influences us. We weren’t trying to fit into the ‘hair’ metal thing in the ‘80s, and we’re not trying to be some sort of post-grunge survivors now. We just make the music that we like. That’s the way it’s always been with us—and that’s the way it will remain.”

To many, the reemergence of Metallica comes at particularly fascinating time in rock history. With so-called heavy metal having long-ago run its commercial course, and a variety of subsequent hard rock trends presenting brief, yet undeniably intriguing glimmers of what the form’s

BY NICK CONNORS  
will accept what we do. We were so ready to make this record—we were on top of everything that went on. We just set up our equipment in the studio and played—and some of those ‘live’ takes actually made it onto the album. It was a really cool experience.”

Cool, maybe. But still difficult. Ulrich admits that virtually up until the moment the band moved out of their studio located in the outskirts of San Francisco, and shifted their operational base to New York for the mixing process for **Load**, there were problems with completing Metallica’s latest magnum opus. Hetfield, in particular, struggled throughout the recording ordeal to come up with lyrics for the group’s fast-changing batch of tunes. The guitarist was





certain date. We don't always work well when we have deadline pressure, but sometimes we need that kind of discipline in order to make things happen."

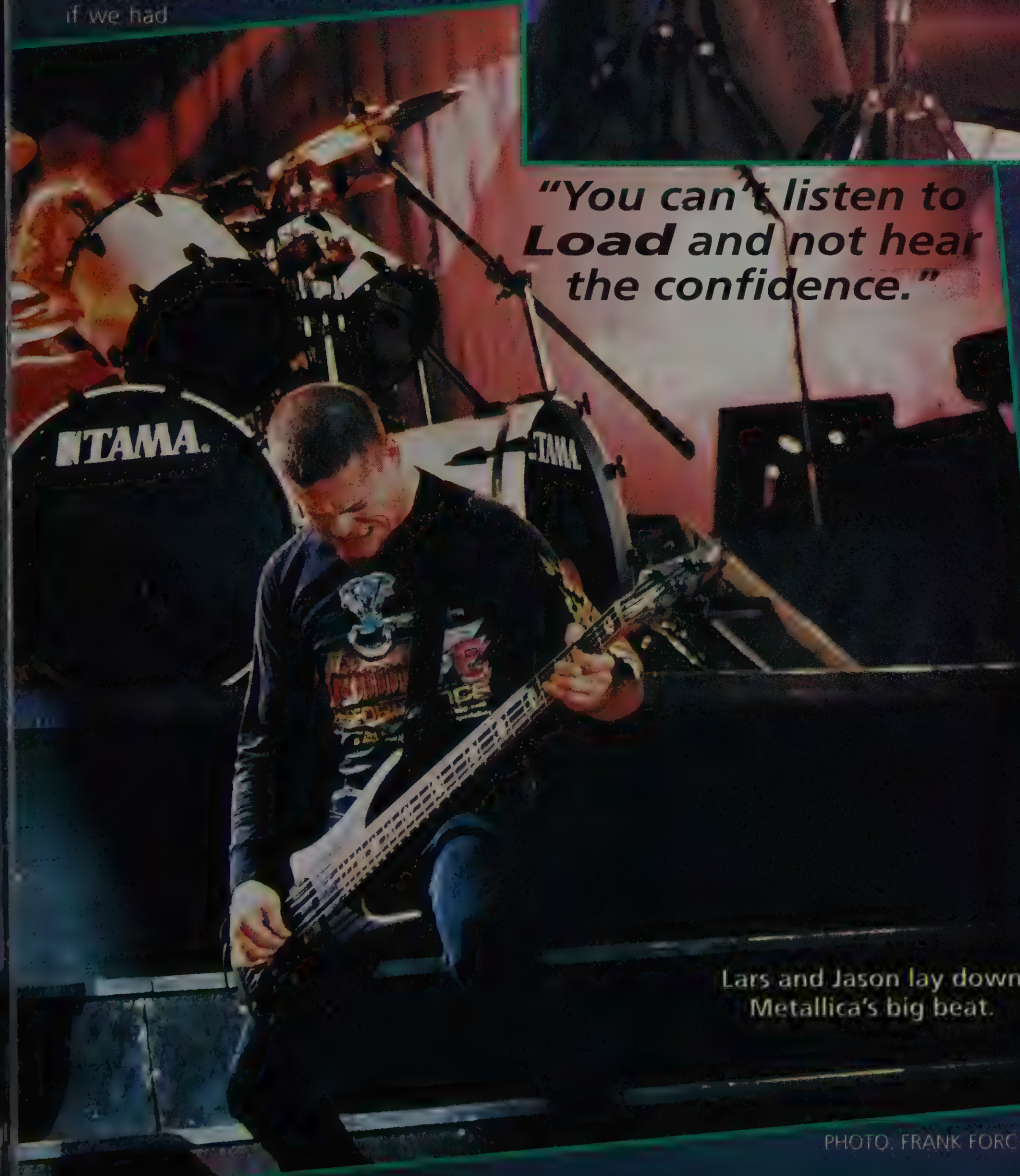
One of the principle reasons that Metallica imposed such a tight recording schedule upon themselves is that as far back as January they knew that they were going to headline this year's Lollapalooza festival. It was then, in the depths of winter, that worried Lollapalooza organizers had first approached the band about giving the fast-fading fest a much needed kick-in-the ass. Metallica was only too happy to oblige. But by taking on such a rigorous assignment, the band knew that they had to have their recording process completed well in advance of the summer festival run. While that undeniably placed a great deal of extra pressure upon Metallica's musical head, it also served to inspire the band to reach their greatest heights.

"We never know what will motivate us," Ulrich said. "Having the Lollapalooza offer hanging over our heads was a motivation. We knew they weren't going to delay the start of the tour because of us—and that if we had

Lars Ulrich:  
"We never know  
what will moti-  
vate us."



"You can't listen to  
**Load** and not hear  
the confidence."



Lars and Jason lay down  
Metallica's big beat.

signed on, we were gonna be there. We knew we had plenty of time to get everything done in the studio, but knowing that there was a time schedule to follow really made us get down to business."

With **Load** already perched at the top of the charts, and Metallica's Lollapalooza dates packing 'em in all around the nation, one might believe that this all-powerful music machine hasn't lost a step during their lengthy hiatus. In fact, if one doesn't watch out, Metallica may be able to single handedly reignite the long-dormant sparks of the heavy metal empire, leaving grunge, punk, alternative and industrial back in the pack, once again eating Metallica's dust. It's a thought that brings a broad smile to Ulrich's face.

"It's a little silly to think that we're the band that's going to save heavy metal," the drummer said. "I admit that I love heavy metal. I grew up listening to Deep Purple and Led Zeppelin. But we were no more a part of Zeppelin's metal scene than we were Ratt's metal scene or Pearl Jam's grunge scene. We're just Metallica. In my mind we stand alone."

PHOTO: ROSS HALEN

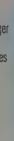
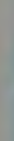
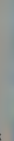




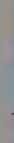
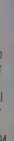




22304 A/CDC Back In Black  
22306 A/CDC Comic Book Blues  
18554 A/CDC Give The Dog a Bone  
20111 A/CDC Huggy Listening  
20411 A/CDC On The Brain  
16544 AEROSMITH Aero-Force  
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20561 AEROSMITH Aerosmith TV  
19558 AEROSMITH Get A Grip  
20558 AEROSMITH Guns By Anubis  
20558 AEROSMITH Live Through This  
22367 ALICE IN CHAINS Fly Pocket Logo  
22367 ALICE IN CHAINS Grind  
21372 ALICE IN CHAINS Jamming Jaz Of Cives  
20394 ALICE IN CHAINS Painted Jaz Of Cives  
19088 ALICE IN CHAINS TV Dinner/Fly  
11500 ANARCHY Logo  
21751 ANATHEMA Crystalline  
1644 ANTHRAX Claws Of Oblivion  
16545 ANTHRAX In The Diner  
21171 BABES IN TYLAND Funhouse  
20603 BAD BRAINS Red Of Love  
21763 BAD RELIGION Stage Dive  
17159 BAD RELIGION Suffer/T-Bone  
20555 BEASTIE BOYS Beat  
14516 BEASTIE BOYS Brand Royal CD  
21414 BEASTIE BOYS Bored  
19382 BEASTIE BOYS Group  
20686 BEASTIE BOYS I Communication  
20686 BEASTIE BOYS I'm So Furry  
20686 BEASTIE BOYS Photo Set  
20686 BEASTIE BOYS Spoken Sex  
33118 BEATLES Anthology  
21561 BIKINI KILL Yeehaw/Yeah Yeah  
20559 BIOHAZARD 2 Guys  
21363 BIOHAZARD Kid With Gun/Literary  
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32244 GOOD GOOD LOGOS  
25039 GRATEFUL DEAD Snow Bears  
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 19333 PANTERA Not Lead 94/Wild 12  
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 14538 PIN FLOYD Atom Heart/Horn  
 11098 PIN FLOYD Darkside  
 14912 PIN FLOYD Drive  
 13293 PIN FLOYD Hammers  
 21227 PIN FLOYD Metal Heads  
 15209 PIN FLOYD Screaming Head  
 21227 PIN FLOYD The End  
 14540 PIN FLOYD Wall Collage  
 31165 PRIMUS Cooke Man Face  
 1909 PRIMUS POP Star  
 31194 PRIMUS Screaming Face  
 30911 PRONG Fork Thru Eye  
 31226 PULP Fiction Movie Poster  
 33012 QUEENSCRYE On The Street  
 33013 QUEENSCRYE Water Tower  
 33070 R.E.M. New Signs/Band Photo  
 21227 REAGAN PERCIBO Sm  
 21227 REAGAN PERCIBO Smt  
 11448 R.H. CHILI Peppers Color Ad  
 33748 R.H. CHILI Pepper No Frills  
 33030 R.H. CHILI Pepper Photo  
 17548 R.A. MACHINE Revolutionary  
 2002 RAGE AGAINST MACHINE/F  
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 18398 RUSH Counterparts  
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 11000 SAM HAIN Penetration Coming  
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 18734 SEPULTURA Heavy Design  
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 32916 S. VICIOUS Picture on Glass  
 4393 SILVERILY Ring on Holborn  
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 20949 SKINNY PUPPY Mask-Week  
 21194 SLAYER Biting Skulls  
 21834 SLAYER Branding  
 21450 SLAYER Circle Of Beliefs  
 13177 SLAYER Crucified  
 18787 SLAYER Gas Mask  
 22489 SLAYER Grappling Guy  
 18127 SLAYER Nuclear Explosion  
 21548 S. SPARKS Psychotic World  
 21227 SPLASHING PUMPS Same  
 20944 SONIC Youth Confusion Is S  
 33093 SONIC Youth Paper Doll  
 30837 SOLAR ASYLUM Deuce Dog  
 31340 SOLAR ASYLUM Rat Trap  
 20910 SOUNDGARDEN Black Hole  
 22590 SOUNDGARDEN Group Photo  
 20919 SOUNDGARDEN Space Shovel  
 26556 SOUNDGARDEN Spacey Goo  
 18730 SOUNDGARDEN Super Underl  
 22536 SPOONGE 2-R  
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 11105 STEVE RAY VAUGHAN In Sil  
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 20859 SUFFOCATION Percel From  
 21243 SOUNDGARDEN TENDENCIES Still  
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 22212 TYPE O NEGATIVE Back #1  
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 30881 VAN HELEN Fall Warning  
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 22294 WHITE ZOMBIE Punk CD Cover  
 20948 WHITE ZOMBIE X-Pose

in Car in Car ice. Finger Faces	<p>1968 MATTALICA Thumping Skull</p> <p>nine inch nails  </p> <p>22164 AL. PISONI NAILS Tattered Nails Dark</p> <p>  </p> <p>22165 KODAI Tangled Kumi</p> <p>  </p> <p>22166 OZ Ozzy Osbourne</p> <p>  </p> <p>22167 PEARL JAM Burning Semi Truck</p> <p>  </p> <p>22168 PRESIDENT U.S. "PUSA" Logo</p> <p>  </p> <p>22169 RAINDROPS Dark Photo Cutters</p> <p>  </p> <p>22170 GUNS N' ROSES One Hot Minute</p> <p>  </p> <p>22171 FEET UNDER Unleashed</p> <p>  </p> <p>22172 STONE TEMPLE Stone Temple</p>	<p>22173 1</p> <p>22174 1</p> <p>22175 1</p> <p>22176 1</p> <p>22177 1</p> <p>22178 1</p> <p>22179 1</p> <p>22180 1</p> <p>22181 1</p> <p>22182 1</p> <p>22183 1</p> <p>22184 1</p> <p>22185 1</p> <p>22186 1</p> <p>22187 1</p> <p>22188 1</p> <p>22189 1</p> <p>22190 1</p> <p>22191 1</p> <p>22192 1</p> <p>22193 1</p> <p>22194 1</p> <p>22195 1</p> <p>22196 1</p> <p>22197 1</p> <p>22198 1</p> <p>22199 1</p> <p>22200 1</p> <p>22201 1</p> <p>22202 1</p> <p>22203 1</p> <p>22204 1</p> <p>22205 1</p> <p>22206 1</p> <p>22207 1</p> <p>22208 1</p> <p>22209 1</p> <p>22210 1</p> <p>22211 1</p> <p>22212 1</p> <p>22213 1</p> <p>22214 1</p> <p>22215 1</p> <p>22216 1</p> <p>22217 1</p> <p>22218 1</p> <p>22219 1</p> <p>22220 1</p> <p>22221 1</p> <p>22222 1</p> <p>22223 1</p> <p>22224 1</p> <p>22225 1</p> <p>22226 1</p> <p>22227 1</p> <p>22228 1</p> <p>22229 1</p> <p>22230 1</p> <p>22231 1</p> <p>22232 1</p> <p>22233 1</p> <p>22234 1</p> <p>22235 1</p> <p>22236 1</p> <p>22237 1</p> <p>22238 1</p> <p>22239 1</p> <p>22240 1</p> <p>22241 1</p> <p>22242 1</p> <p>22243 1</p> <p>22244 1</p> <p>22245 1</p> <p>22246 1</p> <p>22247 1</p> <p>22248 1</p> <p>22249 1</p> <p>22250 1</p> <p>22251 1</p> <p>22252 1</p> <p>22253 1</p> <p>22254 1</p> <p>22255 1</p> <p>22256 1</p> <p>22257 1</p> <p>22258 1</p> <p>22259 1</p> <p>22260 1</p> <p>22261 1</p> <p>22262 1</p> <p>22263 1</p> <p>22264 1</p> <p>22265 1</p> <p>22266 1</p> <p>22267 1</p> <p>22268 1</p> <p>22269 1</p> <p>22270 1</p> <p>22271 1</p> <p>22272 1</p> <p>22273 1</p> <p>22274 1</p> <p>22275 1</p> <p>22276 1</p> <p>22277 1</p> <p>22278 1</p> <p>22279 1</p> <p>22280 1</p> <p>22281 1</p> <p>22282 1</p> <p>22283 1</p> <p>22284 1</p> <p>22285 1</p> <p>22286 1</p> <p>22287 1</p> <p>22288 1</p> <p>22289 1</p> <p>22290 1</p> <p>22291 1</p> <p>22292 1</p> <p>22293 1</p> <p>22294 1</p> <p>22295 1</p> <p>22296 1</p> <p>22297 1</p> <p>22298 1</p> <p>22299 1</p> <p>22300 1</p> <p>22301 1</p> <p>22302 1</p> <p>22303 1</p> <p>22304 1</p> <p>22305 1</p> <p>22306 1</p> <p>22307 1</p> <p>22308 1</p> <p>22309 1</p> <p>22310 1</p> <p>22311 1</p> <p>22312 1</p> <p>22313 1</p> <p>22314 1</p> <p>22315 1</p> <p>22316 1</p> <p>22317 1</p> <p>22318 1</p> <p>22319 1</p> <p>22320 1</p> <p>22321 1</p> <p>22322 1</p> <p>22323 1</p> <p>22324 1</p> <p>22325 1</p> <p>22326 1</p> <p>22327 1</p> <p>22328 1</p> <p>22329 1</p> <p>22330 1</p> <p>22331 1</p> <p>22332 1</p> <p>22333 1</p> <p>22334 1</p> <p>22335 1</p> <p>22336 1</p> <p>22337 1</p> <p>22338 1</p> <p>22339 1</p> <p>22340 1</p> <p>22341 1</p> <p>22342 1</p> <p>22343 1</p> <p>22344 1</p> <p>22345 1</p> <p>22346 1</p> <p>22347 1</p> <p>22348 1</p> <p>22349 1</p> <p>22350 1</p> <p>22351 1</p> <p>22352 1</p> <p>22353 1</p> <p>22354 1</p> <p>22355 1</p> <p>22356 1</p> <p>22357 1</p> <p>22358 1</p> <p>22359 1</p> <p>22360 1</p> <p>22361 1</p> <p>22362 1</p> <p>22363 1</p> <p>22364 1</p> <p>22365 1</p> <p>22366 1</p> <p>22367 1</p> <p>22368 1</p> <p>22369 1</p> <p>22370 1</p> <p>22371 1</p> <p>22372 1</p> <p>22373 1</p> <p>22374 1</p> <p>22375 1</p> <p>22376 1</p> <p>22377 1</p> <p>22378 1</p> <p>22379 1</p> <p>22380 1</p> <p>22381 1</p> <p>22382 1</p> <p>22383 1</p> <p>22384 1</p> <p>22385 1</p> <p>22386 1</p> <p>22387 1</p> <p>22388 1</p> <p>22389 1</p> <p>22390 1</p> <p>22391 1</p> <p>22392 1</p> <p>22393 1</p> <p>22394 1</p> <p>22395 1</p> <p>22396 1</p> <p>22397 1</p> <p>22398 1</p> <p>22399 1</p> <p>22400 1</p> <p>22401 1</p> <p>22402 1</p> <p>22403 1</p> <p>22404 1</p> <p>22405 1</p> <p>22406 1</p> <p>22407 1</p> <p>22408 1</p> <p>22409 1</p> <p>22410 1</p> <p>22411 1</p> <p>22412 1</p> <p>22413 1</p> <p>2241</p>
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# BUSH

## CANDID TALK

BY JODI SUMMERS

**B**ush's debut album, **Sixteen Stone**, has sold more than three million copies. But one album does not make a career. Bush, which is four distinctly British sounding names—frontman Gavin Rossdale, guitarist Nigel Pulsford, bassist Dave Parsons and drummer Robin Goodridge—are a group of former art students who decided to make music. Good guys, unaffected, down to earth and with a rowdy twist, they're some of the most engaging characters to emerge from the alternative hardcore mainstream. When we hooked up with Robin, he was working on England's afternoon tea, while those of us on Pacific shores were still entertaining the morning coffee.

**Hit Parader:** What's the best thing about life on the road?

**Robin Goodridge:** The gigs of course. That's the only reason to be there. I hate hotels. I don't really like traveling that much. Obviously, I like seeing everyone's faces, but the actual gigs are the only reason we're there. I can't think of any other reason.

**HP:** What's the biggest gig you've ever played?

**HP:** You were introducing a lot of new tunes as you drove around the frozen planes of the Midwest in midwinter.

**RG:** We wanted to get most of the new album up and running. We were putting in new tunes every night, giving them a hearing, checking them out. It's a dangerous game to play new material to people because you get bootlegged, but we know it works for us. If you put a new tune up alongside the



Bush: "We get the girls because of Gavin."

**RG:** RFK Stadium in Washington, D.C., it was a radio festival; 56,000 people.

**HP:** What's the difference playing a club or playing an arena?

**RG:** More room. Clubs are good when they get to a specific size. The problem with a rock band is when you get below a specific size venue, the volume is just too loud for the stage. Even if you try to keep it down, you can't really contain it very easily. Once you're playing to above 400 people you can deal with it.

**HP:** Where is the most difficult audience?

**RG:** L.A. is bloody hard. Everyone stands there, looking around making sure they're not moving anymore than the person next to them. A very self-conscious kind of crowd.

hit singles and the kids still go bananas for it, then you know it's in the ballpark.

**HP:** When will you go in the studio?

**RG:** April in Abbey Road in London. It's got a lot of history. It's ironic to record someplace like Abbey Road, because it's the quintessentially English studio there is.

**HP:** What do you think about when you're on stage?

**RG:** I think about the song I'm playing. I can't allow myself to do much else, really...and to keep going, because I'm the drummer, stamina training. Those are my two mentals. Don't mess up, that's another one that comes up a lot, drink plenty of water...what else...always look out for kids in the front, see what they're doing. You can't see more than four or five rows in the



front, unless we light up the audience as we do quite a lot.

**HP:** Whose in the front, guys or girls?

**RG:** Girls, definitely, because of Gavin. They're all sort of leaping around, screaming, trying to get his attention.

**HP:** It's that roll of quarters down his pants...

**RG:** I don't think he needs it. We don't need to do that cock rock sort of thing. That whole image, it's become sort of pantomime. Pantomime is a play, but it's very comical, Cinderella, or Sleeping

be doing alright. What are Def Leppard doing in America?

**HP:** Not much...

**RG:** It's a strange thing over in England, bands like Def Leppard will still get Radio One, they'll get main radio airplay, and Bon Jovi too. I can't think of anybody who actually gives a hoot, but obviously someone does. I haven't got a clue, I haven't bought a Def Leppard album in my life.

**HP:** Now that you're triple platinum, how does your career differ from the early days?

**RG:** Just about in every way really. We travel in reasonable comfort. We each have our own hotel rooms, whereas before we were always sharing. We have food now, we didn't have food for two months. We ate whatever we could get at the time.

**HP:** When we interviewed Sponge not long ago, Vinnie Dombrowski observed that you can gage your success by food—do you agree?

**RG:** Totally, totally. That is definitely the one. You know how big you are by A: the audience, and B: how well you eat. We eat enough now. We're like one step away from having catering, which is the ultimate. Now we have to put up with whatever we get, but we do specify what we have.

**HP:** What is your favorite type of fast food?

**RG:** I kind of got fed up with those, but as much as I deplore American food, it's infinitely better than English fare. English food is the pits. Baked beans is a funny one, you know, beans in tomato sauce that are tinned. In England, it's massive. We're the biggest consumers of baked beans in the world. As a kid, everyone said baked beans come from America, but you never get them in America. When I got to the States, I didn't see them anywhere. So, where did that come from then? Who invented baked beans, and why are we convinced that the Americans did? I miss them when I'm in America.

**HP:** Life on the road is just one big search for baked beans, isn't it? But do tell, do you ever go out drinking?

**RG:** There's been a few of those. One of the most exciting was the night that we met the guys in the band Oasis because they're big in the U.K. They came to see us play in Indianapolis and that was a pretty wild

night. To us they were stars, because they were stars in England when we left. To them, we were equals, because we were doing well in America.

That night was a Jack Daniels night. Gavin comes up to us after the show, and he's got this role of 50 free drink tickets someone gave us to persuade us to come to their bar. To avoid any sort of hassle, everyone just decided to drink the same drink, which was Jack Daniels and Coke. It was easy, then you could just get ten of them and not have to worry about rounds.



**"We don't need to do that cock rock sort of thing."**

Gavin Rossdale:  
Hard rock's most  
reluctant pin-up star.

Beauty—a lot of fairy tales, but it's very camp. It's very over the top theater—like Holiday On Ice without the ice skates. That whole style of music with the big hair and the big perms and tight trousers is very pantomime to me. We don't have much of that in our shows.

**HP:** It was an '80s phenomenon.

**RG:** Bon Jovi's trying very hard to avoid it, but they can't deny their past. They're still massive in Europe. The Germans and Europeans are like that, once they love, they love forever. Def Leppard seem to



# KISS

## KINGS OF THE ROAD

BY BOBBY PALMER

**A**ce Frehley couldn't stop laughing. It wasn't anything particularly amusing that had tickled the Space Ace's funny bone, just an off-handed remark made by Paul Stanley that had instantly sent Frehley into fits of hysterics. Actually, it was more of a high pitched cackle that emanated from the guitarist's innards than anything resembling what one might conventionally term a "laugh." Still, the sound was infectious, and soon even the always-stern-faced Gene Simmons, doing his best to maintain his demonic composure underneath his 15 pounds of makeup, leather and studs, couldn't help but crack a smile. "Ace is still Ace," Simmons said as he patted his once-and-future bandmate on the back as if to reassure both himself and Frehley that both were actually sitting in the same room discussing the reformation of the original Kiss.

The concept that the legendary, original Kiss—Stanley, Simmons, Frehley and Peter Criss—is indeed back together has been a little hard to accept for many factions of rock society. For those members of the Kiss Army who for 17 years dreamed and demanded that this "reunion" take place, the reality of its occurrence has generated a frenzied response akin to what might be expected from the *real* Second Coming. For

***"If you had asked me a few years ago if I was going to play with Ace and Peter again, I would have said no."***

those less attuned to Kiss' highly theatrical, overly bombastic style, however, their reformation has been greeted with all the fervor one might reserve for a return engagement of the Black Plague.



**Paul Stanley and Ace Frehley:**  
***"With us, people either get it, or they don't."***

But Kiss wouldn't have it any other way. This is a band that from the moment of their formation in 1973 has thrived on controversy and dined on the divergent views the world held towards their one-of-a-kind presentation. Now that they're back together and on the road for the first time since 1979, anything less than full-scale devotion or full-scale loathing just wouldn't satisfy Kiss' insatiable craving for attention.

"Just this morning someone I really like and respect told me that they thought I looked really stupid wearing the makeup again," Stanley said with a smile. "But that's the way it's always been with us.



**GENE  
SIMMONS**

**HIT PARADER**



A full-page photograph of Ace Frehley performing on stage. He is wearing his signature "Space Man" costume, which includes a blue and silver metallic suit with a large, circular, metallic helmet that covers his head and face, leaving only his eyes visible through a narrow slit. He is holding a black Gibson Les Paul electric guitar with a white pickguard. The background is dark, illuminated by bright, warm stage lights, including large orange and yellow circular lights. The overall atmosphere is energetic and theatrical.

**ACE  
FREHLEY**

**HIT PARADER**



Either people get it, or they don't, and we've never been that interested in winning over converts. We're not rock and roll missionaries. We like to preach to the converted. If new people want to join up, that's fine with us. But we learned a long time ago that not everybody is gonna love us. That's just the way it is. I can accept that because I know that there are millions of people around the world who do love us."

Indeed the response to Kiss' first full-scale, original member road extravaganza in 17 years has generated so much international "heat" that it now appears as if the band will need to stay on the road for nearly a solid year to take care of the demands for

drawn criticism from a few long-time supporters for pricing some concert tickets at a hefty \$85, the band has been thrilled by the instantly-sold-out status every one of their performances has enjoyed. In fact, soon after Kiss tickets went on sale back in May, the band set an all-time record by moving over 200,000 tickets in a single 90 minute span.

"There's a ticket for everyone," Stanley said. "Yeah, there are \$85 tickets, and since we have fans who are now in their 30s and make good livings, those have been selling very well. But we also have \$27 tickets for the fans who can't afford to pay that much. We want

to tie the band around at veritable "warp" speed. Yup, Kiss has entered the '90s, and they've done it the only way they know how—with all the subtlety of a left hook to the chin!

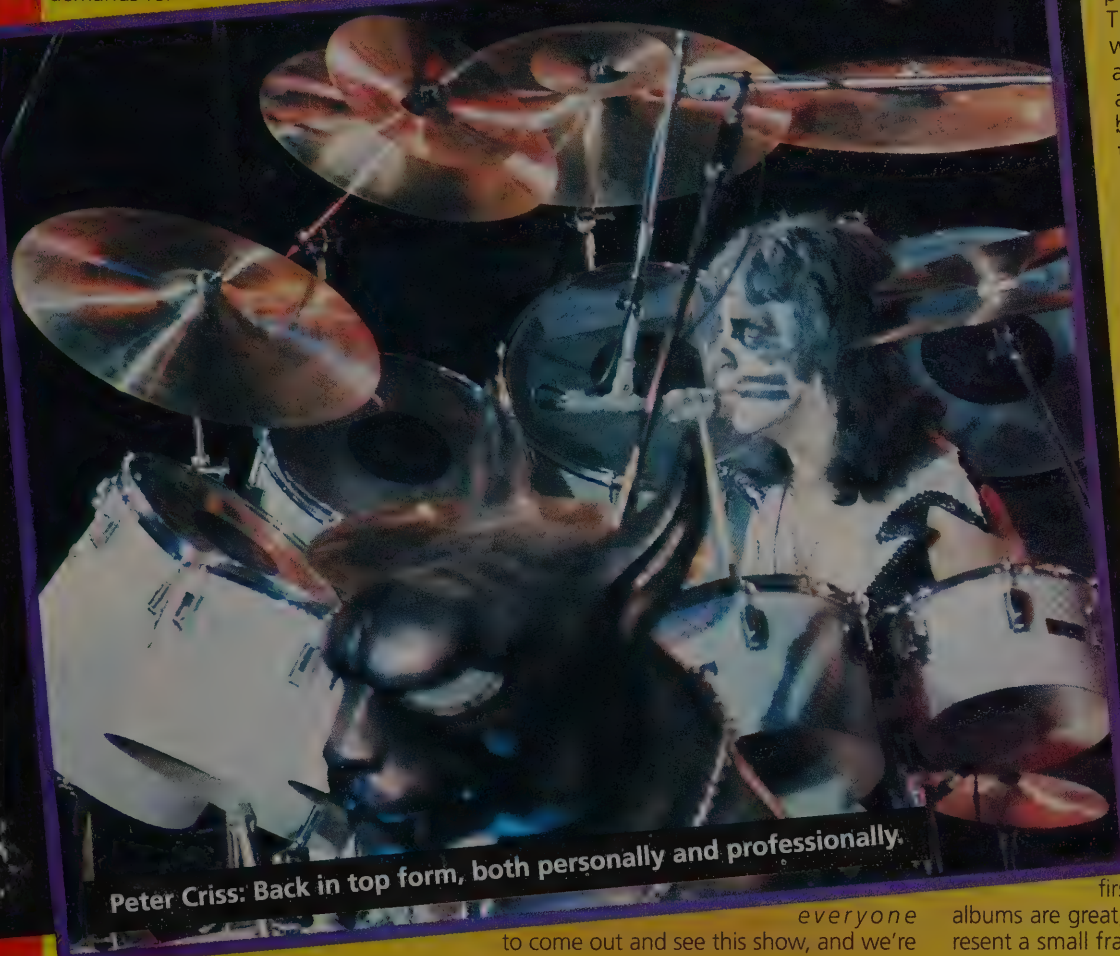
"Part of the fun for us has been putting together this stage show," Simmons said. "What we've tried to do in every aspect is give the fans exactly what they've been asking for. We want to show everyone out there now, especially the people who may have heard about the legendary Kiss shows of the past, how the Big Boys really do it. It seems like we're in an era of the anti-show, where bands just go on

stage, plug in their instruments and stand there playing for an hour. There's nothing wrong with that. But we've always believed that rock and roll is supposed to be fun, and this show is the greatest thrill ride you can ever take—at least with your clothes on."

If Kiss' return to the road hasn't been enough to satisfy the musical cravings of their faithful followers, the band has also recently released **You Wanted The Best, You Got The Best**, an exciting collection that mixes "out of the vaults", never-before-heard live tracks like *Room Service* and *Two Times* with classic cuts from **Alive** and **Alive II**. It's a set that unquestionably manages to capture the vital essence of Kiss' late-'70s magic. But these guys would be the

first to say that while their albums are great, they truthfully only represent a small fraction of the Kiss in-concert magic. To really know Kiss, you've got to see Kiss, and with their return to the road, fans are being treated to an experience many thought they would never have the chance to witness.

"Every day, every place I go, people are coming up to me and saying 'Thank you for doing this. Thank you for getting back together,'" Simmons said. "I find that very touching, and it means a great deal to me. What I want those fans to understand, however, is that while we did get back together for them, we did it for us as well. We're enjoying all of this just as much as they are."



**Peter Criss: Back in top form, both personally and professionally.**

their services coming from such distant ports as Japan and Australia as well as from virtually every town, city and hamlet across the North American continent. It is estimated that the band will perform over 250 shows over the next 15 months, raking in a hefty \$40 million from ticket revenues, album sales and merchandising profits for their efforts. Simmons and Stanley promise that they'll stay out on the road as long as there's someone who wants to see the original Kiss stand on stage, breathe fire, spit blood and play such Kiss classics as *Detroit Rock City*, *Strutter* and *Rock And Roll All Nite*. Though they've

everyone to come out and see this show, and we're doing everything in our power to make sure it's a show that nobody is ever going to forget."

Using their historic 1977 world tour as the foundation for their current road package, the band has taken their **Alive II** stage set out of mothballs ("they've saved everything they've ever used," revealed once band confidant), and modified it with the height of late-'90s technology. Where there were once laser rays, now there are state-of-the-art laser cannons, ten times more powerful and ten times more dynamic. Where there were once finicky hydraulic lifts, there are now computer-controlled rampways that shut-



# KISS

## TALES FROM THE TOUR TRAIL



Kiss: Peter Criss, Paul Stanley, Gene Simmons, Ace Frehley

**B**y now it's certainly no secret that the original Kiss— Paul Stanley, Gene Simmons, Ace Frehley and Peter Criss— is on tour for the first time in 17 years. Hundreds of thousands of fans have flocked to venues from coast-to-coast to witness first-hand an event that many (including Gene and Paul themselves) thought would never take place. But there they've been; larger than life and twice as loud...the one-and-only Gods Of Thunder, putting on a full-scale, no-holds-barred concert spectacular the likes of which has never before been seen by the eyes of mortal man. For two solid hours Kiss has rock and rolled, strutted and strolled as only they can, presenting 25 of their classic songs to ecstatic, sold-out audiences, many of whom had to stand on line for up to three days in order to ensure landing a prized ticket to what many have called "the rock and roll event of a lifetime." Recently we sat down with "Star Child" Paul Stanley to discuss the amazing reemergence of the one-and-only Kiss.

BY ANDY SECHER

**Hit Parader:** It seems that wherever one looks these days, you see Kiss' faces staring back— MTV, magazine covers...everywhere. Are you at all concerned that the band may run the risk of becoming overexposed?

**Paul Stanley:** Actually, we've tried to limit our exposure a bit. We haven't

done that many press interviews or television shows. We've really wanted to keep the focus on the music. The fact that tickets to all the shows have sold as well as they have tell us that we're doing the right thing. I think the fans have sensed how totally jazzed we are to be back together and to be back on the road.

**HP:** In the months between the announcement in April that the original Kiss was getting back together, and the start of the tour, did any doubts cross your mind?

**PS:** As far as I was concerned, this whole tour was kind of a no-brainer. By that I mean that we all knew it was going to succeed...it was just a question of on what scale it was going to succeed. We knew there would be



A high-contrast, black and white photograph of Paul Stanley, the lead singer and guitarist of the band Kiss. He is shown from the chest up, wearing his signature white face paint and dark eye makeup. He has dark, curly hair and is wearing a dark, sequined jacket. He is holding a black electric guitar with a gold-colored pickguard and is captured in the middle of playing. The background is dark and out of focus, with some blue and green light streaks visible. The entire image is framed by a thick red border.

**PAUL  
STANLEY**

**HIT PARADER**



**KISS**

**HIT PARADER**





demand for tickets to the shows, but did we expect to sell 200,000 tickets in 90 minutes? Maybe not. That kind of response was just totally awesome! Entire arenas were selling out in six-to-ten minutes. Ticket agencies were having their phone lines flooded and their computers overloaded. Our only regret about the whole process is that it became evident fairly quickly that there were going to be thousands of fans who were being shut out from seeing the shows. Since this tour was designed solely with the fans in mind, that did bother us.

**HP:** Why didn't you just add more concerts in those sold-out markets?

advent of "alternative" rock had any effect on Kiss?

**PS:** We've seen trends come and we've seen trends go, but through it all Kiss has maintained, one way or another. We're not competing with anyone except ourselves. We're aware of what's happening in rock and roll because we're all big fans of music.

*"We knew this tour was going to succeed—*

**HP:** We must ask the obvious question; how does it feel each night to put on the makeup and look around and see Peter, Gene and Ace standing beside you?

**PS:** My reaction each night has been, "Hey, it's Kiss!" It's been exciting for me every night because I'm as big a fan of Kiss' as anyone. It's great that we've gotten back together and are looking and sounding as good as ever. I think everyone in the band has the same kind of reaction. I know that Peter and Ace still have a little trouble believing that all of this is actually happening. They heard every time



Kiss on stage: "You just can't add extra shows because you want to."

**PS:** It's not quite so simple to do something like that. Often an arena has another event scheduled for the next day, and if you look at our tour itinerary, we didn't have too many days off. For example, we were in St. Louis July 2, Kansas City July 3, and Dallas July 5. It's been like that virtually throughout the tour. It's not like we have one day on and two days off. You can't just throw extra shows in there. We wish we could.

**HP:** The rock world has changed so radically over the last 17 years. Has the

*it was just a question of on what scale."*

But those bands and those trends have had no impact at all on us. Anyway, all the leaders of the "alternative" scene—Nine Inch Nails, White Zombie, Stone Temple Pilots—all say that Kiss was one of their primary influences. They're all very good bands, but do you really expect us to learn very much from them?

that Gene and I stated that the original Kiss would *never* get back together. And, believe me, when I said it I meant it. But things happen, and in this case, things have certainly happened for the better. This *is* Kiss.

**HP:** It's no secret that there were many personal problems within the band in the late '70s. Have any of those problems reared their heads this time around?

**PS:** All I can say is that *everyone* should have the kind of problems we're having. We're all getting along really well...incredibly well. It's true that at one point in the past there were problems within Kiss. Obviously that was the principle reason



that the original lineup broke up in the first place. But 17 years apart have done us a great deal of good. They've allowed us all to explore our lives both musically and as people, and I think it's very safe to say that we've each emerged from that journey a healthier, happier, more balanced person. I wouldn't have gone through a lot of the stuff I went through back in the late '70s again. I didn't need it, and I didn't want it. A lot of it wasn't fun. Some of the personal things that were going on in this band at that time robbed us of some of the best times of our lives. Thankfully, we've been able to put all of that behind us. In fact, I'm really surprised by how well we've put it behind us.

will come out, and exactly what will be on it—and who will be playing what—is still up in the air. I like to think that having a little mystery about the future is fun for everyone involved.

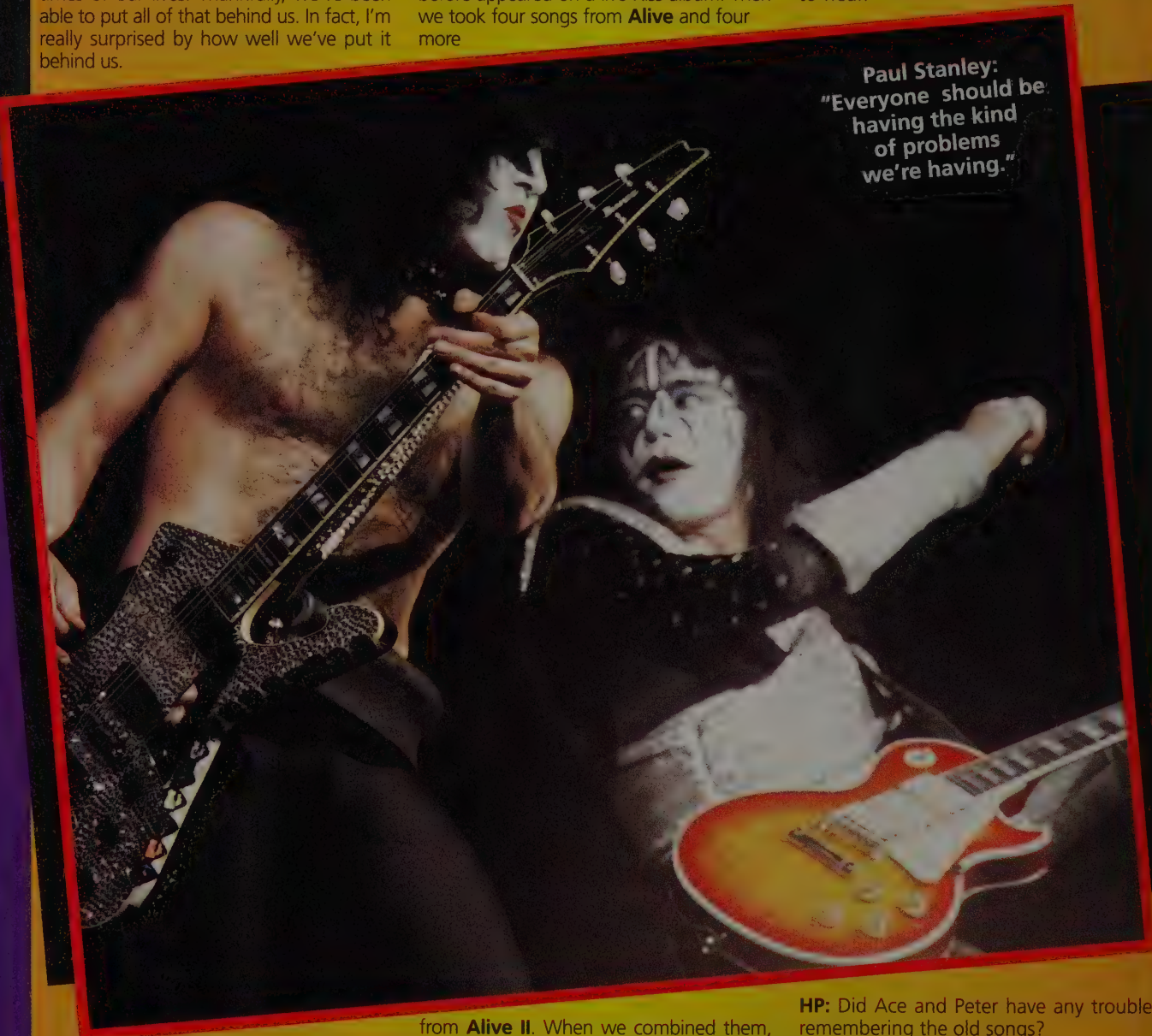
**HP:** In the meantime you've released *You Want The Best, You've Got The Best*, a live disc that mixes unreleased material with songs from the first two *Alive* discs.

**PS:** Yeah, we went into the vaults, and pulled out *Room Service*, *Two Times*, *Let Me Know* and *Take Me* which had never before appeared on a live Kiss album. Then we took four songs from *Alive* and four more

favor of presenting what is essentially a "best of" concert.

**PS:** That's exactly what it is. We wanted to give the fans a chance to see and hear the best of Kiss, just the way it would have been in 1977. When we got together to choose the 25 songs that would comprise the set, it was really easy to know which ones to include. I don't think there were many surprises to us or to the fans. But that's what we wanted to play, and that's what the fans wanted to hear.

**Paul Stanley:**  
"Everyone should be  
having the kind  
of problems  
we're having."



**HP:** Do you see a future for the original Kiss? We know that your next studio album has already been recorded with Eric Singer and Bruce Kulick.

**PS:** I'd rather not say what the future might hold. I like surprises as much as the fans do. And, quite honestly, I really don't know what's going to happen next. Yes, the next studio album has been done, but when it

from *Alive II*. When we combined them, we had a disc that we felt represented a good cross-section of what the original Kiss was all about on stage. We didn't want it to be just a "greatest hits" live collection—that would have been too easy. We wanted to make this something for the casual fan as well as for the real Kiss collector.

**HP:** Yet your live show has pointedly steered away from rare Kiss songs in

**HP:** Did Ace and Peter have any trouble remembering the old songs?

**PS:** They handled themselves like true professionals. Let me tell you, both of them are so pleased to be back in Kiss and part of this tour, that they've been willing to do just about anything to make sure it happens, and that it happens as well as it can. They've gotten themselves in great shape, and they've worked their asses off to make sure that they're playing as well as they can. To



my ears Kiss sounds as good today as it did on our best day in 1977—and that's saying a lot.

**HP:** Is the chemistry between the four of you as strong as it was in Kiss' prime?

**PS:** While we may all have changed as people, and for the most part those changes have been for the better, the chemistry between us is exactly the same as it was 17 years ago. The magic of Kiss is still very much there. I don't think there's anything or anyone that can change that. When Peter starts pounding his drums, Gene comes

show was the biggest and the best that anyone had ever seen. I think we succeeded on all counts.

**HP:** It's been speculated that Kiss will gross as much as \$50 million over the next year. Does that excite you?

**PS:** Yeah, who would I be kidding to say that it didn't? But I still don't like it when people accuse us of doing this tour for money. There's no amount of money in the world that would have made me do this tour if I really didn't want to. You can't pay me enough to make miserable,

and there were times in the past when I was miserable with the original Kiss lineup. So far, it's been nothing short of a non-stop thrill ride with all "up" side and no "down" side. The money is just a part of what this tour is about. It tells us that we made the right decision and that a lot of people are happy to have us back. But what this tour is about at its heart is four guys who really care about one another, four guys who made history, four guys who are making history once again, four guys who are Kiss.

**"When Peter starts pounding his drums, Gene comes in on bass, and Ace starts flying on guitar, it's Kiss."**

in on bass, and Ace starts flying on guitar, it's Kiss.

**HP:** Let's talk about the stage set itself. You've really pulled out all the stops this time.

**PS:** What we wanted to do was give the fans a taste of what a vintage Kiss concert was like, so all the "classic" elements are there—the fire breathing, the hydraulic rides over the orchestra pit, the rotating drum riser, the pyro, the lights, the lasers. We wanted to create a two hour spectacular for the eyes and ears. But we also wanted to take full advantage of '90s technology to make sure that the



**Ace and Gene:**  
**"Who knows what the future may hold?"**

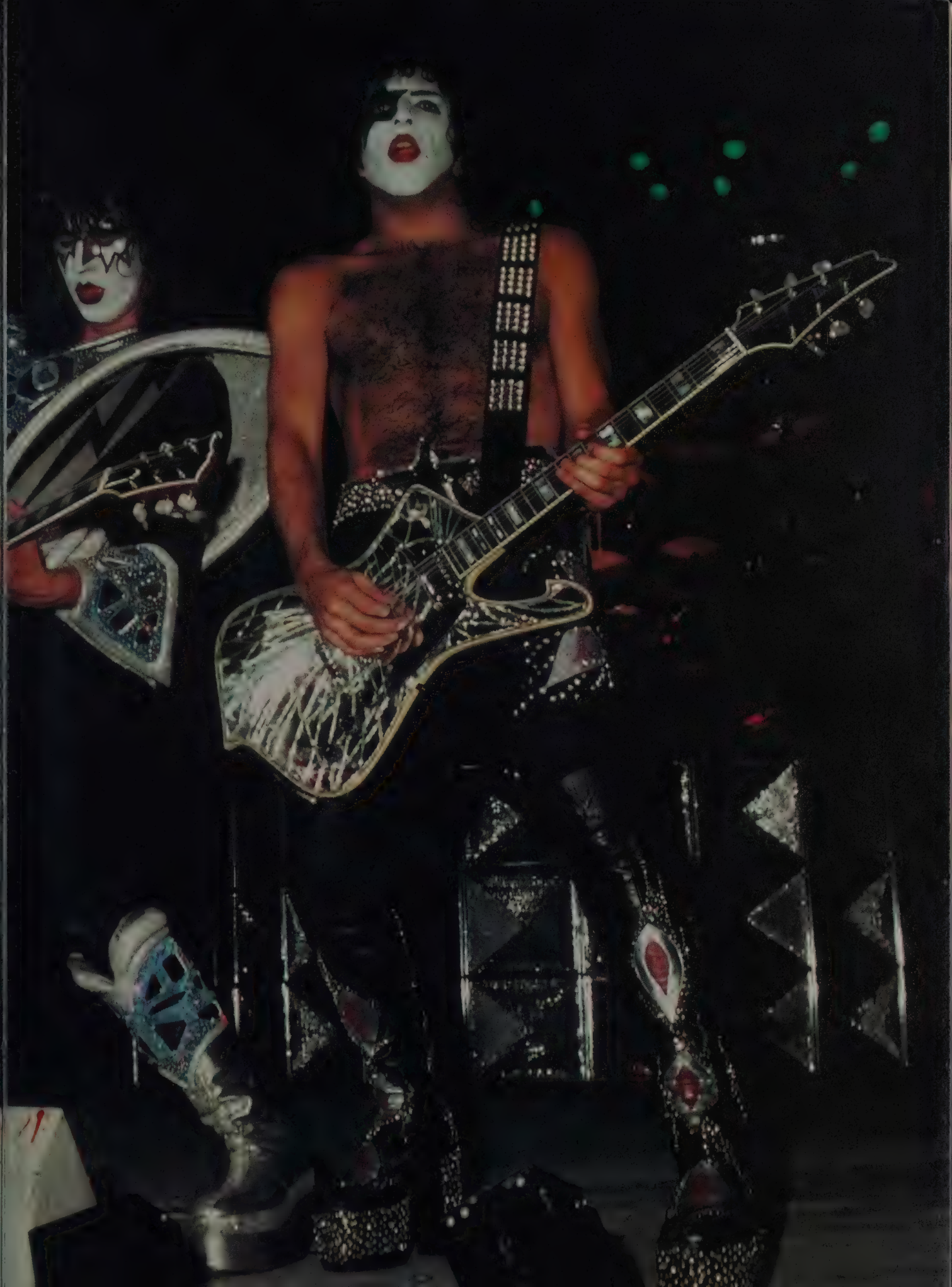




**KISS**

**HIT PARADER**







For more than a decade, King's X has enjoyed the rather ignominious distinction of being rock and roll's best kept little secret. To the group's core of loyal followers the music created by bassist/vocalist Doug Pinnick, guitarist Ty Tabor and drummer Jerry Gaskill has been true manna from heaven—a beautiful, exotic blend of virtually every hard rock element known to man. On such discs as **Strange Planet** and **Dogman**, this Texas-based power trio has created a sound and style unlike anything else existing within the rock sphere. But, alas, despite the occasional brilliance of their approach, King's X has often been forced to exist in that strange musical netherworld being neither big enough to be considered stars, nor unsuccessful enough for their label to drop them. This neither fish-nor-fowl existence has been enough to drive these guys to the brink of rock and roll insanity on a number of occasions. But no matter how frustrating their musical careers have been, King's X always manage to release new discs that shine with a pristine glow that

only they can seemingly create. Don't believe us? Just check out their latest, **Ear Candy**, to see exactly what we mean. Recently we caught up with the reclusive Pinnick to discuss the band's latest offering.

**Hit Parader:** Does it ever upset you that King's X has rarely received the kind of commercial recognition you deserve?

**Doug Pinnick:** We've received the recognition—just not from enough people. It's kind of like having your mom love you and your dad hate you. It can really play with your head. I think we're very proud of the music we've made and the kind of success we've had. Just to survive in this industry for as long as we have, and release as many albums as we have, is a badge of distinction unto itself. But it has been a little frustrating that we've never had the big-selling album that could really launch our career. We've always been the "other" band people are talking about. And that's fine. Maybe it'll change this time around.

**HP:** What makes you think that this album will accomplish what your previous discs have not?

**DP:** I don't know if it will or if it won't. I gave up trying to figure out that kind of stuff years ago. All any band can do is go into the studio and make the best album they can. And to my ears this album is the best album

*"We've received recognition—just not from enough people."*

# KING'S

## STILL GOING STRONG

By Andy Secher



King's X: "To my ears this is the best album we've ever done."

we've ever made. Some people will hopefully like it, others unfortunately, will not. We've learned to live with the media saying some really nice things about us, and our core of fans supporting us to an unbelievable extent, yet then having the album fail to attain the kind of commercial goals we may have hoped for. It's all part of the game; we try not to let it bother us.

**HP:** You've maintained your distinctive sound over the last decade despite what current trends there may be in popular music. Has there ever been a temptation to just join the crowd?

**DP:** Yeah, every day. I'm affected by everything I hear. I'm a music junkie. I have 4,000 CDs and I listen to new stuff every day. I try to dissect every hit song and figure out what makes it special. Then I try and figure out how I can steal their idea and bring it into King's X. But somehow when I do that, it always ends up sounding

like us. But I'm glad we have our own sound. Because we're based in Texas, which is a little out of the mainstream rock and roll loop, I don't think we're not quite as liable to be caught up in any trendy game. We tend to just write our songs and play 'em the best we can, without much thought or regard about how they might be

accepted by the rest of the rock scene. Once you start getting caught up in all that you run the risk of losing yourself.

**HP:** Have you ever thought how your life would change if King's X were to suddenly emerge as a multi-platinum act?

**DP:** Oh, I guess everyone day dreams every now and then. But my thoughts don't go to the big houses and the fast cars I could buy. That stuff doesn't hold that much interest for me. At this point in our lives, after something like seven albums and who-knows-how-many tours, more basic things like recognition and respect begin to become more important than anything else. But yeah, it would be great to have at least one really big album. It would mean a lot to each of us. I'd like to retire one day and have that little house on the hill. But if I've got to be like B.B. King and stay on the road until I'm 90, I wouldn't mind. This is what I love to do.

**HP:** How do three guys manage to create so much "sound"—especially on stage?

**DP:** Ahh, that's our secret. When you're a three piece you've got to learn to do a couple of things at once. Playing bass and singing both come very naturally to me, and



Ty is one of the most unbelievable guitarists around. I don't think he's ever gotten the degree of attention as an innovator or player that he deserves. He just creates a wall of sound on stage, and Jerry plays some of the loudest drums on earth, just like his idol, John Bonham. But when we all play together it manages to stay under control some how. That's one of the keys to what we do.

**HP:** The album's title, **Ear Candy**, is that just a clever play on words, or is there some deeper meaning there?

**DP:** If people want to try and find some deep meaning to it, that's fine with me, but I just like the way it sounds. Our music is like candy for the ear. But I expect to hear some wild interpretations from some of our fans. I know we certainly got that after **Dogman** came out, even after I explained that the word "dogman" was used just because it fit into the song. It didn't have any real meaning. The fans didn't want to believe that. I imagine those same people won't accept that **Ear Candy** is just a play on the concept of "nose candy"; they'll want the "deep meaning" behind the title. Maybe I'll tell 'em that it's about feeding the world's starving masses through their ears.

**HP:** In the past, there were many rumors concerning how unhappy you were with certain aspects of your life. Have you become more content in recent years?

**DP:** For the most part, yeah. I did go through some difficult times in the past basically because I can be a very self-critical person. That can be a valuable tool as a song writer and musician because it makes you strive to always create something better. But that same quality can begin to really get to you as a person because you're always questioning yourself and your own worth. There were times in my life when I really hated myself. I've gotten over that now—for the most part. There are still some rough times, but all-in-all I am a much happier and more stable person.

Doug Pinnick:  
"Recognition and  
respect are what  
we want."

PHOTO: EDDIE MALLUK



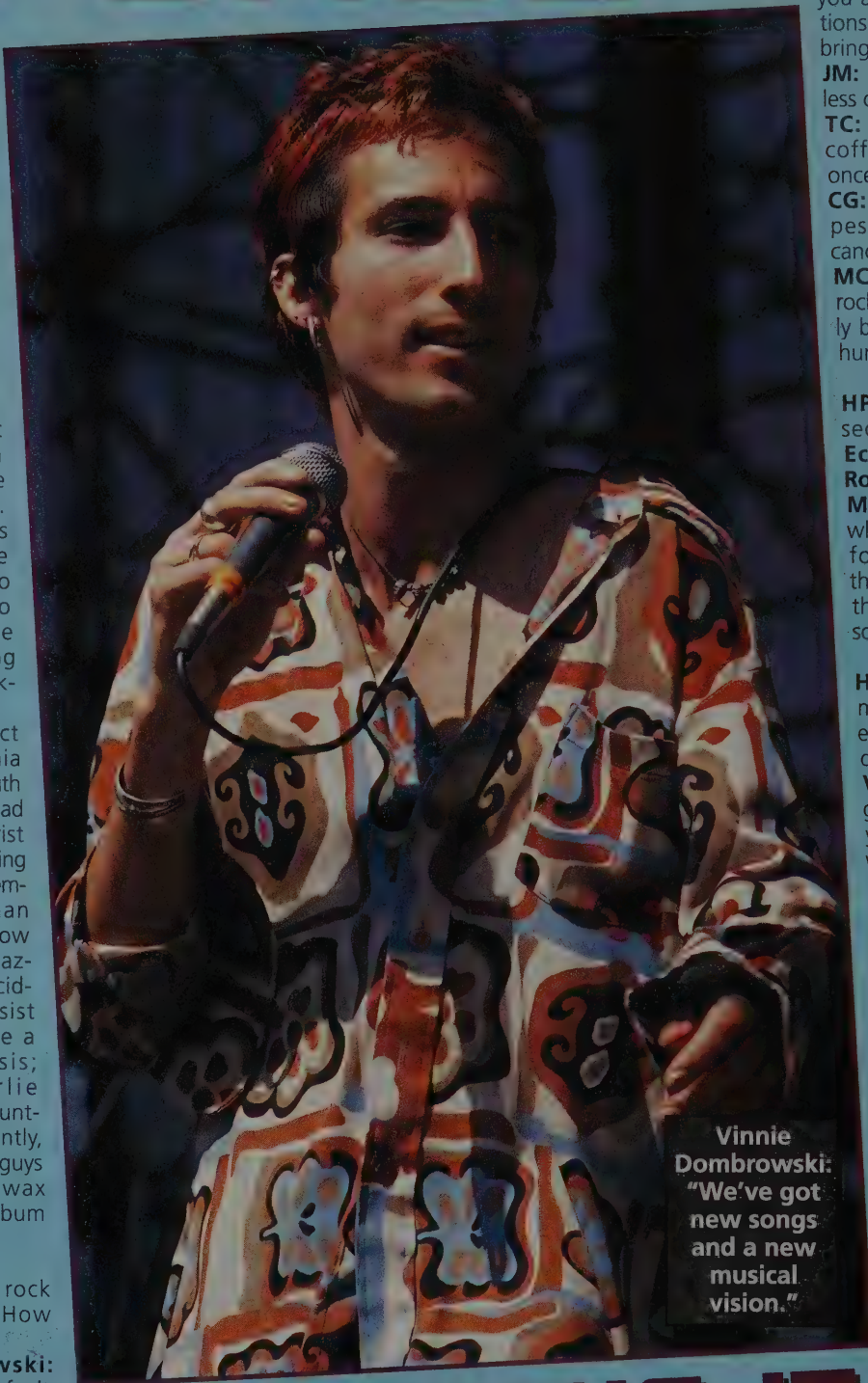
# SPONGE

**W**e arrived at Cafe Luna on rock-and-roll time—about 15 minutes late. It was L.A., it was Friday, there was traffic... the publicist had told us to meet at another restaurant. Our excuses were justified. But, even with all the delays, we figured it would just about coincide with the arrival of the guys in Sponge. (Rock gods always run late.) The maitre d' ushered us into the back garden; lo and behold, Sponge were already sitting there in masse sucking on ice teas.

On this perfect Southern California afternoon, main mouth Vinnie Dombrowski had purple hair. Guitarist Mike Cross was looking very much like a member of the Allman Brothers, while fellow fretmeister Joey Mazola was being decidedly low key. Bassist Tim Cross was like a member of Oasis; drummer Charlie Grover seemed hauntingly familiar. Patiently, oh so patiently, the guys were waiting to wax about their new album **Wax Ecstatic...**

**Hit Parader:** A rock band, on time? How unique...

**Vinnie Dombrowski:** We're on time to a fault. We're so predictable it's just dull. But, we're fun. Let me tell you a joke... This guy goes out and gets really drunk. The next day, he tells his friend, "Man I was so drunk last night, I was blowing chunks."



His friend says, "You were throwing up?"

"No, my dog is Chunks."

Da-da-da-dum.

Sponge are five guys joined at the hip. Sometimes some of them are serious—like on the third Thursday of each month. Just wait what happens when you ask provocative questions like, "What do you bring into the band?"

**JM:** I'm Joey, I'm a hopeless optimist.

**TC:** I'm Tim—I bring coffee and doughnuts once in a while.

**CG:** I'm Charlie, I'm a pessimist. Joey and I cancel each other out.

**MC:** I'm a pretentious rock guy who's extremely beautiful with tons of humility.

**HP:** How does your second album, **Wax Ecstatic** differ from **Rotting Pinata**?

**MC:** Naturally, after what we went through for two years since the last release I think there's more maturity, so we've grown.

**HP:** The music is a lot more sparse... more emotional... you're defining your sound.

**VD:** We wanted to get off the road last year, not because we were tired of touring, but we had to redefine the sound. We recorded **Rotting Pinata** in late October, 1993, a lot of time has gone by since then. We are continually writing; on the road, at home, we had all this new material, and we went, "Well, the **Rotting Pinata** record is a good record, but we have something new to say, we've got new

PHOTO: ANNAMARIE DISANTO

# SOAKING IT UP

BY JODI SUMMERS



songs, this new vision." We got off the road and went right into preproduction, went into the studio in January, and kicked this record out.

**HP:** Who did you work with, where did you record the album?

**MC:** We did basically the same process as the last time. Tim Patalan—who produced the first record—did it again. Same situation, same studio. The guy that mixed the last record, Tim Palmer, mixed this record at Larabee North. So the recording process is the same. The way we worked through the songs was different. We went through a lot of songs in preproduction and they kept changing forms, so we went through quite a bit of material.

**TC:** Also, we used a lot of different instrumentation on this album; there's piano, there's horns, there's even cello.

**HP:** Bush... Oasis... Sponge... everybody's using cello.

**TC:** It's a beautiful instrument. It's sexy. It's got a very passionate, emotional sound.

**HP:** How have the songs changed from record to record?

**VD:** They're still pop tunes to me, they're wrapped a little different, arranged a little different, but they're as strong as the songs on the last record, so that's a common thread. There are not as many layers of guitars and guitar parts, but we didn't think that was necessary to achieve what we wanted.

**HP:** How does your songwriting process work?

**MC:** It can start in different ways; maybe a guitar riff, or Vinnie could have a whole song. We inspire each other when we write together. Vinnie, Joey and myself spent a lot of time in preproduction. We worked through a whole lot of ideas. That was different than last time.

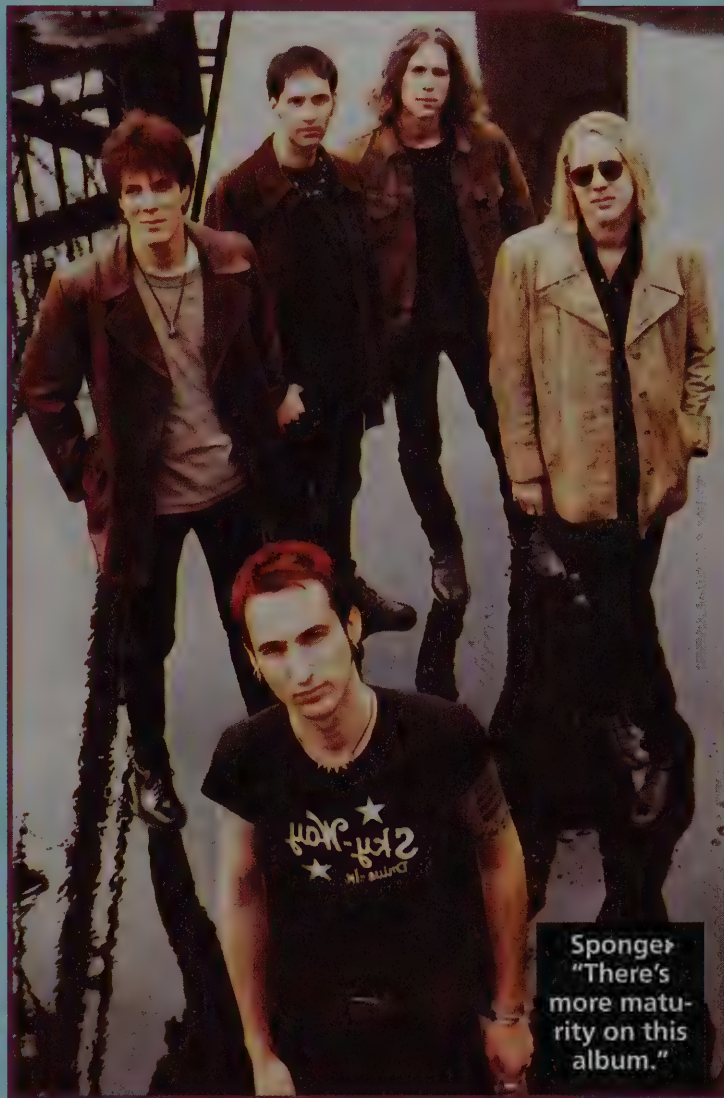
**VD:** It was a filtering process. We had 60 tunes to sift through. We had 25 that we actually thought of recording. You look at that body of work and go, "Alright, what is it that we want to say?" We gathered together a whole group of tunes we wanted recorded. Hopefully it makes a record that has some kind of continuity to it.

**HP:** What did you want to achieve on this record?

**VD:** Make a harder, sexier record. A cockier record. A rock and roll record. With all this introverted, tortured soul type music out there, we decided to put together a record that was sticking a finger up to all that crap.

**CG:** It's a less vague record. Songs like (*Have You Seen*) Mary and Drag Queens From Memphis are a total departure from anything we've done

*"We've grown up a lot. That's what happens after you go through what*



Sponger  
"There's more maturity on this album."

*we have over the last two years."*

before. Those are the songs that have a lot of emotion, especially lyrically.

**HP:** What are you trying to say with *Wax Ecstatic*?

**VD:** It's a cock record to me. It's not about my introverted tortured experience.

**HP:** Speaking of tortured art—bands like Nirvana, Stone Temple Pilots and Alice In Chains are destroying/have destroyed themselves... What do you think about that?

**CG:** It must be something that happens when you reach that point of success that we haven't found out about.

**VD:** I've never tried smack, but maybe it's so great you don't want to do anything else.

**MC:** You used to have bands where drugs helped them tour a little bit longer. It was something that kept you going. Now it's completely inhibiting.

We've been too busy to be afforded the luxury of getting all messed up on dope.

**VD:** For all the bands that are incapacitated, there are bands like the Smashing Pumpkins. Billy Corgan has it together. And Trent Reznor. You don't hear Trent canceling a tour because of anything. Plenty of bands have totally got it together, but what do we talk about? We talk about other guys—are they going to show up? Nobody knows. I over looked a lot of those bands that have those problems. We just saw Iggy Pop, he's got to be pushing 50.

**CG:** He was inspiring to say the least, a total inspiration. He put on a show that had more energy than any 20-year-old I'd ever seen. Hands down.

**MC:** You don't need that kind of thing to have a good rock band. It just seems to be the thing people gravitate to.

**HP:** In any other walk of life, that wouldn't be acceptable behavior, but you can get away with it because it's rock and roll.

**VD:** That's why I like the business, we can get away

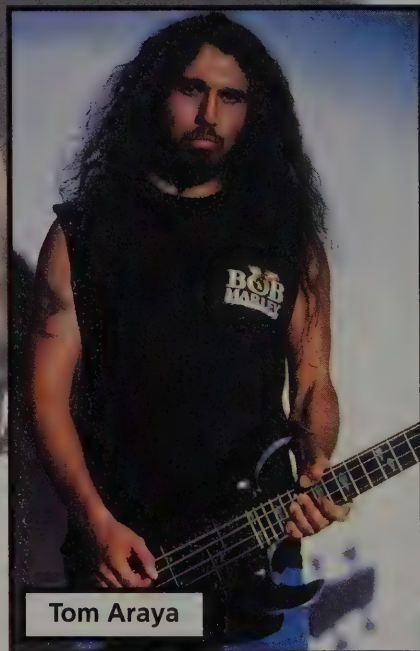
with a lot of things. We make our living doing things that are different than what people normally do. That's what makes them want to come and see what we're up to. That's what it's all about anyway—how far you want to push the envelope.

**HP:** Do you have a band motto?

**CG:** Our motto changes daily. Put me on the spot... pasta or salad... no let's change that. Today it's pasta or die.



There's always been something just a little bit different about Slayer. While they've often found themselves falsely lumped in with the still-rampant legion of dark, demonic, mental-midget metal practitioners— the ones who seem to revel in the fact that they know only two chords— in truth, Slayer stand alone. In style, substance and sound, these L.A. power metal merchants have always approached their craft with a degree of insight and skill that their fellow brain-bashers can only dream of possessing. Never has the group's unique musical perspectives been on better display than on their latest disc, **Undisputed Attitude**, a collection of punk and hard-core cover



Tom Araya

**Hit Parader:** What's the reason for releasing an album like **Undisputed Attitude** at this time?

**Jeff Hanneman:** It's been something we've been wanting to do for a long time, and this was the first chance that we really had to do it. Actually, we're just a bunch of lazy bastards, so I shouldn't make it sound like we've been some noble warriors working on it. We've been recording these songs on-and-off over the last few years, and I know that there were a lot of rumors floating around concerning what was going to happen with those recordings. Well... here they are.

**HP:** The rumor over the last year or so

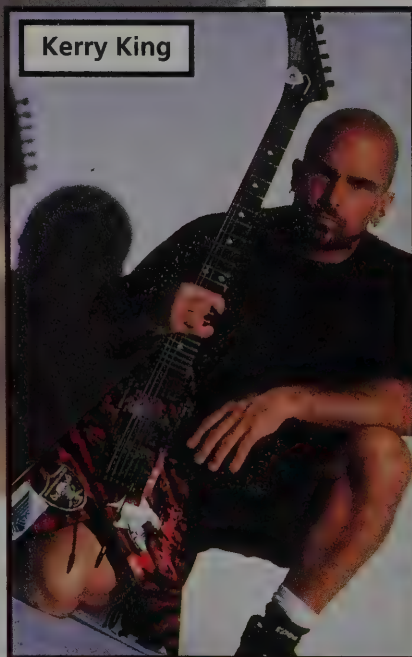
might initially think. There have always been elements of punk that have appealed to us. I grew up listening to bands like the Dead Kennedys and The Adolescents right along with Black Sabbath. Metal, to a great extent, is a blues form played at relatively slow speeds. Black Sabbath was a perfect example of that. Punk, on the other hand, is music of rebellion that's usually played at very fast speeds. In Slayer, we've kind of cut the difference in half by playing what might best be termed metal tunes at fast speeds.

**HP:** Tell us about some of the songs you've selected to perform on your new disc— and why you chose them.

*"We've been recording these songs*

# SLAYER

BY CHARLIE WHITE



Kerry King

was that this thing was gonna be called **Selected & Exhumed**. What happened to that title?

**JH:** That was a good title. We liked that. It just didn't happen. There's really nothing more to say about it. One of the reasons we changed it was because we did have three new songs on there, *Gemini*, *I Can't Stand You* and *DDAMM*, and we didn't want to give the impression that everything on the record was a cover tune.

**HP:** Most people think of Slayer as the quintessential metal band. What are you doing covering classic punk and hard-core songs?

**JH:** Music is about energy, whether it's heavy metal, punk, hard-core, whatever you choose to call it. This is real hard-core punk, that's a lot closer to what people might expect us to play than you

**JH:** The way we picked the songs was kind of simple— we just did a lot of the songs that we've liked by bands we respect. There are groups like Iggy & The Stooges, who really stand at the cornerstone of both the punk and metal worlds with a lot of the stuff they recorded back in the late '60s and early '70s. And there are also bands like TSOL and Minor Threat that never really enjoyed more than a cult following. But maybe we can help more focus onto their work. That would be great. We didn't get to include all the bands we wanted because we just couldn't get Dead Kennedys and Circle Jerks songs to sound good. We thought about including songs by metal bands like Judas Priest and Deep Purple as well— just to show our metal influences— but every time we tried to update those songs,



tunes that highlight some of the the best work of those form's forgotten (or little known) masters. While some long-time Slayer fans may have trouble in accepting vocalist/bassist Tom Araya, guitarists Jeff Hanneman and Kerry King and drummer Joe Deste playing punk tunes, just one listen to Slayer's take on classic tunes by the likes of Iggy And The Stooges and Minor Threat will convince anyone with ears that these metal monsters have lost none of their muscle while approaching this true labor of love. Recently we sat down with the ever-talkative Hanneman to discuss the details concerning the emergence of **Undisputed Attitude**, as well as what lies ahead for Slayer.

they still ended up sounding totally "70s".

**HP:** Is one of the reasons you did this album to increase the visibility of these "neglected" bands?

**JH:** I wish I could say that our intentions were so thoughtful. If that turns out to be the case, then that's great, because obviously there's a lot more to these bands than the one song of theirs that we're covering. But we didn't set out to refocus people's attention on those groups. We did this album because it was something that seemed like it would be fun—it was something we really wanted to do. The fact that it's causing such a commotion is really kind of unexpected.

over MTV. So it's silly to think that we're doing this to be cool.

**HP:** So you're not concerned that Slayer's brand of blood-and-guts metal is somewhat out of style?

**JH:** Not a bit. We've never really been *in* style, so how can we be out of style. Maybe this album will make people realize that there's more to Slayer than they might have originally thought. But we really don't care if they view us that way or not. We've been together for more than a decade, sold a couple of million albums and toured the world half a dozen times. At this point in our career, nothing can happen that'll really surprise us. I've heard people say that



Jeff Hanneman

# HARD TO THE CORE

*off-and-on for the last few years."*

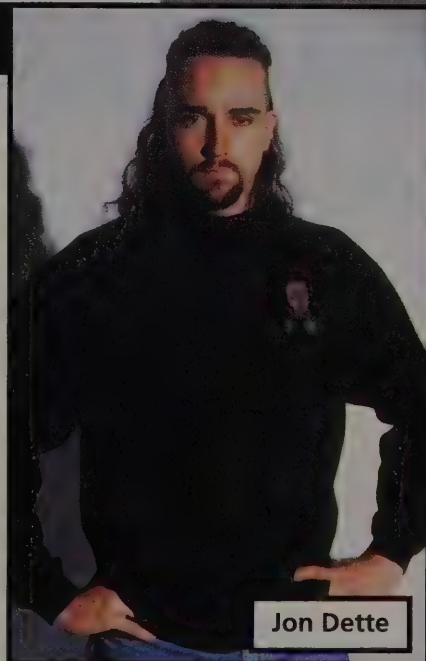
**HP:** Some people might think that the reason you did this album is because punk is hot at the moment and heavy metal is not.

**JH:** (Laughing) Well, if anyone thinks that they're really off-base. I don't think you can listen to the way we play those songs and then compare it to something that Green Day is doing. It's like night and day. I think we've stayed very true to what Slayer stands for while we've done these songs. This is very heavy music. I think it's ridiculous to hear people say that metal's not cool, and so-and-so is cool. I don't think Slayer was ever what you would consider a "cool" band, at least not in a commercial sense. We've done well, and we've had our following, but we've never been the band with our faces on the magazine covers and our videos all

heavy metal isn't what it was in the '80s— well, as far as I'm concerned that's great. Most of the so-called metal in the '80s sucked! The bands that have survived that time and gone on to do bigger and better things are the bands that are apparently worth listening to and remembering.

**HP:** What's next for Slayer? Will there be a tour behind **Undisputed Attitude**? And when will your next "regular" album be released.

**JH:** A lot of what's going to happen is still up in the air. Yeah, we plan on touring this summer and then we'll probably go back into the studio in the fall. That way we should have our next album ready to go by early '97. But, of course, like just about everything else associated with rock and roll, that could change next minute.



Jon Dette



# CORROSION OF CONFORMITY PLAYIN' IT WISE



Pepper Keenan: "We're very comfortable with who and what we are."

BY ROB ANDREWS

As hard as he tries to control it, suppress it, and hide it, Pepper Keenan can't keep from occasionally cracking a smile these days. It's not that Corrosion of Conformity's vocalist is a sad guy or a bad guy, it's more that showing such an up-beat emotion goes against the grain of just about everything Keenan and his heavy-handed rock associates have presented during their decade-long musical career. These guys have built their rock-solid rep by playing the nastiest riffs this side of heaven. But judging by the critical and commercial success this veteran rock and roll unit has attained over the last few years, Keenan's gonna have to keep fighting back those giddy displays of emotion for a long time to come! Not only has Keenan's ascendancy to the vocalist role in COC helped the group reach stellar propor-

tions with their latest album, **Wiseblood**, but his recent contributions to the side-project Down (a band in which he shares top billing with Pantera's Philip Anselmo) assisted in making that band's disc, **Nola**, one of the year's most notable hard rock achievements. Yet, despite all the public acclaim and chart-topping victories, Keenan still refuses to get overly amused about his string of good luck.

"All I ever wanted to do in any of the bands I've been associated with is write music that rocks," Keenan said. "I didn't want to become some sort of star or media personality. That's not what I'm good at. I don't want to write or talk about politics; that's not my thing. All I am is dirty, low-down rock and roll dog who gets up each day with only one purpose— and that's to play

the heaviest, nastiest rock and roll music I can."

Keenan has certainly fulfilled his life's ambition on **Wiseblood** as hard-nosed a collection of heavy rock tunes as has ever assaulted a pair of stereo speakers. Whatever notoriety vocalist/guitarist Keenan, bassist Mike Dean, drummer Reed Mullin and guitarist Woody Weatherman may have garnered due to the success of 1994's platinum-selling smash, **Deliverance**, this time, they've readjusted their sites—and now they're apparently dead set on conquering the world! Utilizing a full, major label recording budget for the first time (though Keenan insists "we didn't go crazy because of that"), on their latest sonic offering the band has constructed an industrial-strength series of ear-bashing odes that aim straight for the rock and roll



jugular... and hit it with unerring accuracy. There's surprisingly little political posturing here, and no effort given to delicate song structures. On their new collection, especially on such earth-shaking rockers as *King Of The Rotten* and *The Snake Has No Head*, COC seem content to merely present an uncompromisingly brutal musical attack, taking no prisoners and offering no excuses along the way.

"You've got to understand that by the time we had signed to Columbia, we had already recorded **Deliverance**," Keenan said. "We had been on indie labels for a decade before that, and **Blind** was our last true indie album. But just because we released the last album on a major didn't mean that we had a major label budget to play with. This time we did. But that didn't mean that we started taking limos to the studio or wasting time. We did everything pretty much the same way we always had— it's just that we had the

Instead of transforming their style to meet more "mainstream" demands, they stuck to their rough-edged guns and waited for the rock world to find them.

"We were really lucky in that the tastes of the music public began to change at just about the same time we got our major label deal," Keenan said. "So we didn't have to change at all. It was the music audience that changed to meet us. All of a sudden what we had been playing wasn't considered underground music anymore. That's why we signed with a major. It wasn't to become rich and famous. It was just that we wanted to give more people a

**"We don't want to be stars or media personalities—we want to play music that rocks."**

years, they've actually gotten heavier since their major label transition. All the wild-haired vocalist will admit is that some of the group's most ardent supporters have been a bit disappointed by the band's decision to turn away from the more politically-tinged material that characterized their earlier efforts. But if those fans choose to jump off of the COC bandwagon for such a reason, Keenan says "good riddance."

"Some of those people would have liked it if we stayed on indie labels and played in small clubs for the rest of our careers," he said. "It's great that they liked what the band was doing, and we respect them for that. But when they start expressing a negative feeling about us because we signed with a major and had a video on MTV, that's where we've got to draw the line. We're very comfortable with who we are and where we are at the moment."

With **Wiseblood** seemingly ready to capitalize on the door-opening success



freedom to experiment and take our time if we wanted to."

The success that COC attained with **Deliverance** back in 1994 was the culmination of a ten-year rock and roll rampage that had witnessed the band toil in relative obscurity for the preponderance of their career. While such earlier albums as **Blind** had won the group a small but extremely dedicated cult of followers— thanks in no small part to that disc's underground hit, *Vote With A Bullet* (which not-so-coincidentally represented Keenan's first stab at handling the group's lead vocals), it wasn't until the major label release of **Deliverance** that the rock world truly began to notice COC. Despite that disc's success, however, Keenan insists that Corrosion Of Conformity did *nothing* to take advantage of their major label status.

chance to hear what we were doing, and the people at Columbia were so supportive of what we were doing that we knew we had made the right choice. They were great with **Deliverance**, and they've been even better this time. For this album they've been with us every step of the way. They're really determined to push it over the top."

Ironically, just as COC's popularity began to soar a few years ago, spurred on by the radio and MTV success of *Albatross*, many of their long-time supporters began to turn their backs on the band, believing they had "sold out" to the hard rock mainstream. Keenan can't help but express a lingering feeling of hurt over this reaction. He knows in his heart-of-hearts that not only didn't Corrosion Of Conformity do anything to pander to mainstream tastes in recent

provided by **Deliverance**, a massive tour being booked and a second Down album already in the planning stage, Keenan's plate would seem to be on the verge of reaching the bursting point. But this not-so-angry young man seems to thrive in such a hectic environment, and he admits that he can't wait until COC is back on the tour trail, laying down the smoking musical riffs as only they can. This is one guy who wants to live life in the fast lane for as long as he can— let the consequences be damned.

"I'd much rather push things a bit and take some chances than end up dying in bed when I'm 80," Keenan said. "I have no interest in spending my life sitting on a couch watching TV. That's the attitude I bring to my life, and that's the attitude this band brings to their music."



# OVER THE EDGE

BY VINNY CECOLINI

FOR YEARS BROOKLYN'S BARKMARKET have confounded critics who have tried to categorize the trio's unique fusion of noise, punk, metal, and jazz. Their latest effort, **L Ron**, will inevitably frustrate the critics even more. The album's first track, *The Visible Cow*, which starts off being played through a boom box portable radio, is bound to lead some listeners to believe their stereos systems are broken.

"Our last release **Gimmick** was the first album we recorded on twenty four tracks," explains Sardy. "I promised myself that we'd eventually go back to cassette. On this album we kind of did."

"Three or four songs on **L Ron** were recorded on eight tracks. One of my favorite songs on the album is *Is It Nice*, which was recorded that way."

The band's new album was named after L. Ron Hubbard, the science fiction writer who created Scientology, while the

concept of the album reflects Sardy's growing fascination with obscure information and conspiracy theories.

"I have been trying to find information that's not coming from ABC, CNN, or the New York Times," he says. "Once you leave America and you see the news coming from the rest of the world, you become aware of how it is filtered by the corporate America."

"I always thought that Scientology was an absurd extreme metaphor for all of the control systems. It's just another form of twisting your mind around. But it's no different from American news organizations or going to school in New York City where the text books are missing huge chunks of history."

Barkmarket create music in the same fashion as early U2. Frontman Dave Sardy's distortion-laden guitar histrionics color the band's groove heavy rhythm section—comprised of bassist John

Nowlin and drummer Rick Savage (no not the guy from Def Leppard).

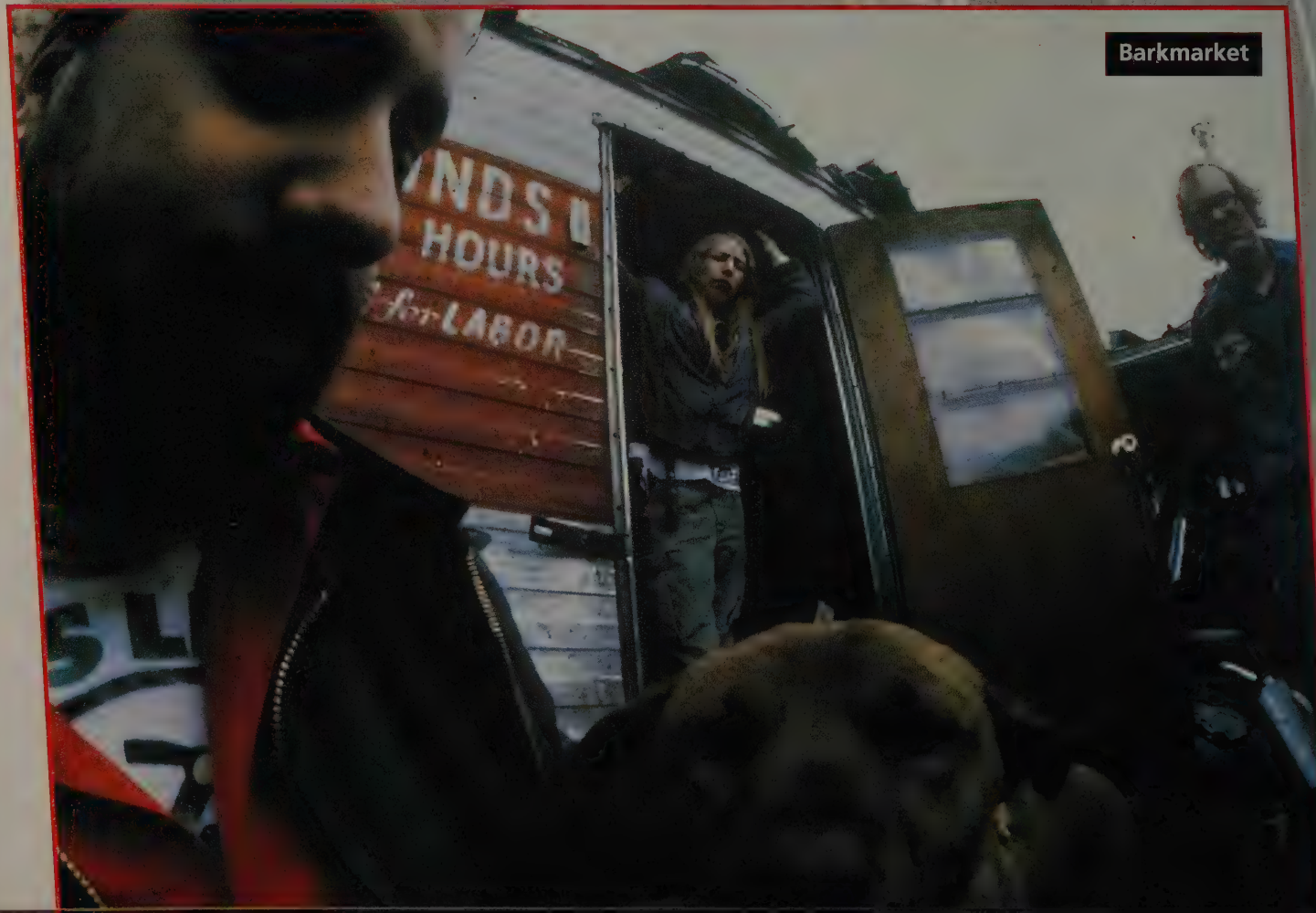
And while they've added a dash of melody to their sonic mayhem on **L Ron**, don't expect MTV-endorsed commercial exposure anytime soon. Barkmarket are still a mostly inaccessible acquired taste. But it's a taste that fans of extreme music will want to acquire.

"Barkmarket is my life," says Sardy. "But at the same time, we don't make records to hear the songs on pop radio. We want to make records that will blow our minds away. Whether the reaction to it is positive or negative, I don't think that any of us care. We just like playing our songs and touring. We don't have an agenda like we are going to be stars."

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**DEATH METAL KINGS CANNIBAL CORPSE** created shock waves earlier this year when they suddenly fired their most well-known member, vocalist Chris Barnes. While it may not be comparable to Ozzy Osbourne splitting with Black Sabbath or Rob Halford leaving Judas Priest, most fans assumed the band's days were numbered. Surprisingly, a few months after the announcement, the band released a new album, **Vile**. The band's loyal fans breathed a collective sigh of relief when Barnes' replacement, George "Corpsegrinder" Fisher, turned out to be not only a for-

Barkmarket





## Cannibal Corpse



midable replacement, but a new dimension to the band's sound.

"We were not happy with Chris Barnes' work in the studio," explains bassist Alex Webster. "But there were other things building for a long time. The band had moved up a notch while Chris was still hovering in the same place. More importantly, he was getting increasingly more difficult to work with."

The band were also concerned with the amount of time Barnes' was giving to his side-project, **Six Feet Under**. Cannibal Corpse had written the bulk of the music for **Vile** and were preparing to enter the recording studio, when Barnes informed them he was about to leave on tour with his other band.

"It didn't help that during all of this turmoil he was away with another band," admits Webster. "It was becoming increasingly apparent what his priority was."

The bassist contends the split was more mutual than people have been led to believe.

"I don't think he was happy with the way things were going," he admits. "I know he's better friends with those guys in Six Feet Under. And they are nice guys, so maybe things will work out for him."

Besides alarming their fans with the sudden, unexpected line-up change, Cannibal Corpse realized their record company, Metal Blade, would be nervous.

"We knew the label would be breathing down our necks," explains Webster. "We were aware that we'd have to be ready to prove that we could do it without him."

So even before Barnes was invited to leave—he was completing his tour with Six Feet Under—the band invited George "Corpsegrinder" Fisher down for an audition. While going behind Barnes' back might seem unethical, Webster contends, the band would not have acted in such a fashion, if the vocalist was where he should have been at the time: working on the new Cannibal Corpse album.

"When we realized he would no longer be in the band, we knew we couldn't use his lyrics for the new songs. We had to re-write everything over the course of three months. Fortunately we live close to the studio now. So all week, we'd practice and write new lyrics and on weekends we'd go into the studio and lay down a track or two."

Needless-to-say, the band are quite

happy with the addition of the new vocalist.

"There is no way for me to say it without it slugging Chris, but George is better at phrasing and he's able to enunciate the words on the fast parts. And he is eager to work hard. He'd been in a smaller band (Monstrosity) which had struggled for a long time. Now that there is the opportunity for more people to hear him, he wants to kick ass."

While Chris Barnes vocals are an acquired taste, Cannibal Corpse is attracting new fans with the addition of Fisher. The band is more accessible at least as accessible as death metal can be.

"Although he is not as low as Chris Barnes, George is more aggressive," says Webster. "He has a lot of power. Some people assumed we'd get a vocalist that sounded like Chris, but that would have been counter-productive. Still, **Vile** is by no means mellower than any of our previous albums."

"We love playing brutal death metal," says Webster. "Poor George. He's just about dead after playing some of the new songs. We crammed so many words into the new songs, he asked if we were trying to kill him. We really





My Dying Bride

needed him and now, we are all excited about the future."

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"**WE'VE BEEN UP TO** everything a band could be up to barring throwing a television through a hotel window," says My Dying Bride vocalist Aaron of the band's tumultuous schedule since the release of their last album **Turn Loose The Swans**. Still, he admits that the band's new effort, **The Angel and The Dark River** did not take long to compose and record.

"It only took a few months to record, although for us that's unbelievably long," he laughs. "We never spent so much time in a studio in our lives."

However, financial support from the band's new European label, Music For Nations, afforded them the chance to take a little longer and make sure they got everything just right.

"When you do have the chance to spend more time in the studio, it's beneficial," admits the vocalist.

While My Dying Bride were not accustomed to the extended amount of studio time, the frontman admits it was the correct length of time that should be given to a band at their level.

"We'll probably take the same amount of time working on the next album," he confesses.

Unfortunately, a new record deal in Europe has not translated into a quicker release date in the United States. **The Angel and The Dark River** was issued overseas a year ago and has been available on import ever since.

"We have pretty much been on tour throughout Europe ever since," he says. "First we did our own tour, then we landed our big break: the opening slot on Iron Maiden's European tour."

When the band received the call from Iron Maiden's management offering the band the tour, Aaron thought it was someone playing a cruel trick on them. Thankfully, the band's booking agent laid their fears to rest, by confirming the tour.

"It was a great experience for us and a great stroke of luck," he explains. "A third of the way through the tour, we were called into the tour production office and Maiden asked us to go to America with them. We thought 'Cool, we're there man!'"

"Unfortunately, Music For Nations had already spent an awful lot of money on us for the European leg of the tour and didn't have the additional funds to get us to America."

While it was a big blow for the band, My Dying Bride are almost certain to tour here before the end of 1996 now that

**The Angel and The Dark River** has become a surprise hit.

"We were going to begin writing a new album once we returned from touring Poland and Hungary in the spring Aaron said. But when we discovered the album had just been released in America, we shelved our plans and are now trying to figure out a way to get over to the States. Which means the next album is going to be way off, to at least the middle of 1997. But it is difficult to come up with the money to fly all six members of the band over to the States."

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**SKREW FRONTMAN ADAM GROSSMAN** admits the Austin, Texas-based band's third effort, **Shadow of Doubt** is the first album he is completely satisfied with. Skrew has had to grow up in the public eye," he explains. "We (Grossman and original partner Danny Lohner) had a deal and recorded our first record **Burning In Water, Drowning In Flames** before we even had a band. We had a lot of learning to do. **Shadow of Doubt** is the first record that I really feel is a full-on, one hundred percent Skrew record, the way this band is supposed to sound."

The majority of the record was written last spring, while Grossman recovered from



injuries sustained in a major car accident. He was driving down a freeway in Austin when he was hit head on by a driver who had passed out behind the wheel of his car and had veered into oncoming traffic.

"I can remember the three seconds prior to impact: I thought it was all over with," he remembers. "I wasn't angry. I wasn't bummed out. I just thought I was history. But I was lucky. The incident helped me to focus on what I do."

After a couple of weeks, when he was able to get up and around, Grossman headed back into the writing studio and the music "just started pouring out". When the band headed into the studio to record, they had 18 songs to work with. **Shadow of Doubt** is vastly different from Skrew's last effort, **Dusted**.

"When I listen to that album, it sounds like unfinished demos for songs," admits

Grossman. "It was written on the road with a group of guys that I couldn't even handle being in the same room with. It was a tough time. It's not my favorite thing that I have ever done."

This time, the current line-up of Skrew recorded at a studio in a Texas desert with no distractions.

"We worked on the material for six months before we went into the studio," says the singer/guitarist. "We actually did pre-production before we went into record. Plus having a line-up that I am happy with played a big part in the recording of the album."

The latest addition to the Skrew line-up is former Overkill guitarist Bobby Gustafson who joined the band after being bailed out of a Mexican jail.

"He was in El Paso, hanging out with friends from the Overkill days and they crossed the border into Mexico, got in a

fight at a bar and got tossed in the clinker," recalls Grossman. "He called our manager and luckily the guy that owned the ranch where the studio was pretty powerful and well known and we were able to get him out. He came and hung out with us in the studio. He heard some songs, asked to play on some of them, played on a couple, and soon we realized that he had played on most of the record. We needed another guitarist so we asked him to join. At the time he had something going in New York, but he wasn't real happy with it."

Gustafson has mostly been a hired gun of late, recently playing with Cycle Sluts From Hell and Grip Inc.

"He's working out real well," beams Grossman. "Obviously he's real experienced and he knows what it takes. He's looking forward to the hard work and being out on the road all of the time."





# 7 YEAR BITCH

## SCRATCHIN' THEIR ITCH

BY RON TOLLESON

In these oh-so-politically-correct times, it can get a little edgy for someone to discuss the role that women have played in establishing the social, historical and musical etiquette of rock and roll. Any way you slice it, however, the fact is that except for the occasional chart-topping pop priestess, and the even rarer sex-toy metal maiden, women have had virtually no significant impact on the history of the rock form. Yeah, sure, we've had our Debbie Harry, and our Lita Ford and even our Alanis Morissette, but when compared to the legions of male rockers who have shaped the style and substance of the rock medium over the last three decades, even the staunchest feminist would agree that rock and roll hasn't exactly been a golden forum of expression for the fairer sex.

In the male-controlled, male-dominated world of rock and roll, women have often found themselves cast in the role of "victim" rather than star. In videos, within bands and even at record labels, women have been frequently forced to play subordinate roles to their "superior" male compatriots. Throughout contemporary music's long history, it's often seemed as if rock and roll men haven't even had the decency to take their musical sisters seriously, deriding them as mere "novelties" in their otherwise-pristine, testosterone-driven world. Even that noted male chau-

vinist, Kiss' Paul Stanley, once told this hallowed publication that "you need balls to play rock and roll"—and, make no mistake about it, ol' Paul meant his statement to be taken both figuratively and literally. But before you women out there feel that all is lost, that their lot in rock and roll life will forever be nothing more than video slut or backstage bimbo, let's pay some close attention to a band called 7 Year Bitch, four young ladies who in recent months have begun to make a significant impact on the rock scene, and in the process have begun to convince a still-skeptical male populace that girls do indeed know how to rock!

Hailing from the rock capitol of Seattle, vocalist Selene Vigil, guitarist Roisin Dunne, bassist Elizabeth Davis and drummer Valerie Agnew know the uphill battle that their sex has had to fight in order to attain a degree of respect within the rock community. But thanks to their hard-edged sound, their one-of-the-boys attitude and their distinctly feminine take on the world around them, 7 Year Bitch has not only won over their Emerald City musical brethren, but they've also begun to win over the hard rock masses from

coast to coast. Thanks to the major label success of their latest disc, **Gato Negro**, these girls now seem primed and ready to make a significant move towards further establishing females in the rock and roll forefront, and they couldn't be happier about doing it.

"It's impossible to be women and be musicians, and not be aware of some of the problems you can face," Vigil said. "Rock music has always been looked at as a 'guy's thing.' But we've never set out to be ground-breakers or role models. We started this band six years ago just to have a good time and maybe end up getting a few free drinks. It's obviously gone a long way beyond that now."

7 Year Bitch's path from playing for free drinks and releasing indie singles to attaining major label status has been a long, fascinating and, at times, tragic one. Formed in 1990 after Vigil, Agnew, Davis and original guitarist Stefanie Sargent kept running into one another at various gigs on the then-burgeoning Seattle club circuit, the band released their first, self-financed single only three months later. Slowly gaining confidence as both songwriters and performers, the group kept cranking out material until they felt ready to unveil their stage show, an act that soon had them headlining



Selene Vigil... Showing the boys how it's done.

PHOTO: DENNIS KLEIMAN





7 Year Bitch: "It's impossible to be a women in rock and roll and not be aware of the problems that can cause."

***"We never set out to be role models or ground-breakers."***

clubs up and down the West Coast. Within a year, 7 Year Bitch was signed to an indie label and proceeded to lay down the tracks to their debut album, **Sick 'Em**. But before that album was even released, tragedy struck when Sargent was found dead.

"Stefanie's death was obviously a great shock to us," Vigil said. "We had all come together because of the fun we could have. It wasn't some heavy career decision or great artistic statement. Each of us lived for the fun; her passing was so tragic because of that. On top of that, Stefanie's guitar playing was such a big part of our sound. For a while after her death we didn't know what to do."

Soon after, however, the band's surviving members decided to carry on. Dunne joined the band at their emotional and mental vortex, yet with time, patience and hard work the group soon rallied together and began the long climb back. By 1994 they had

released their second album, the critically acclaimed **Viva Zapata**, and set out on the road opening for both long-time friends from the Seattle scene, as well as any other band that would let them share the stage. Following the tragic death of their friend and co-worker, 7 year Bitch's mission had now evolved from being merely an eternal hunt for a good time into a quest for rock and roll recognition.

"Things did get a little more intense for us at that point," Vigil explained. "We saw that people were taking us seriously, and the we should take our music as seriously as possible. That didn't mean that it wasn't still going to be fun; otherwise it wouldn't have been 7 Year Bitch. But it also meant that we were going to put as much hard work into this band as we could."

Now with the success of **Gato Negro**, all the time, energy and effort that 7 Year Bitch has put into their career has begun to pay

major dividends. Produced in San Francisco's Brilliant Studios, the disc represents a bold step forward for the group in terms of both their musical exploration and their lyrical presentation. On such tracks as *Sore Subject*, *Miss Understood* and *History Of My Future* the band's unique blend of punk, metal and pop all run together to form a quixotic yet eminently appealing brew of musical reactants. Hey, Paul Stanley, balls or not, make no mistake about it—this stuff rocks!

"I don't know if being female is necessarily an advantage or a disadvantage when it comes to playing rock and roll," Vigil said. "It's just what you are, who you are and what you want to say that dictates how good your music is gonna be. I think some men would like to intimidate women into thinking that they can't play this kind of music. Well, we take great pleasure in proving those guys wrong."



For more than 20 years the Scorpions have reigned as the kings of Continental Hard Rock. These Teutonic Terrors have proven time-and-time again that a band doesn't need to hail from such musical hotbeds as the U.S. or England in order to touch the pulse of the rock world. In fact, these German greats have outsold just about any other band in rock history, moving a combined total of over 15 million copies of such chart-topping albums as **Lovedrive**, **In Trance**, and **Blackout**. But now in 1996 vocalist Klaus Meine, guitarist Rudolf Schenker, drummer Herman Rarebell, guitarist Matthias Jabs and bassist Ralph Rickermann face a new set of challenges. They've got a new record label and a new album, **Pure Instinct**, but the same ol' classic Scorpions sound. Is the rock scene of the mid-'90s—a scene filled with super-cool alternative rockers and cutting-edge industrial pioneers—ready and willing to embrace the polished-to-perfection style of the Scorps? Recently we caught up with Meine and Schenker to ask that very question.

# SCORPIONS SCREAMIN' IN THE NIGHT

**Hit Parader:** Does **Pure Instinct** represent the start of a new era for the Scorpions?

**Klaus Meine:** In some ways it does. We have a new label in America, and that has given us a fresh perspective on many aspects of the business. But at the heart of what we do is still the music, and I like to believe that the music on the new album is more of a continuation of what the Scorpions have always stood for than some radical departure. We've been very successful over the years doing what we do, and there have been many other musical undercurrents during our career that have temporarily put our style out of favor. But we've managed to survive those trends and maintain our popularity. We're very proud of that.

**Rudolf Schenker:** We are very proud of the way the Scorpions' music has maintained a certain level of consistency throughout the years. We would never allow our music to take a very drastic change from what has made that possible. Around the world we are bigger and more successful than we ever have been before, and each year the chance comes our way to play new places in Europe, Africa and South America. We have always been a true band of the world.

**HP:** Yet it must trouble you that while your success world-wide continues to escalate, your status in America is apparently on the wane.

**RS:** Of course we are aware that our last album didn't sell as well as many of our others. But the one before that sold over two million copies. Now with a new label behind us in America, I think we can regain much of the momentum we had back in 1992. **Pure Instinct** is a very good record, and if radio and MTV decide to give it a chance, we are very confident that our fans will hear it and like it.

**KM:** It has become very difficult in America because the media has become somewhat fickle. They run to whatever they think is hot at the moment. But it is good for us to see

that a number of veteran acts, like AC/DC and Ozzy Osbourne have come out with new albums in the last year and done well with them. It tells us that there are still millions of fans of good rock and roll music.

**HP:** Why do you think the Scorpions are so big in international markets?

*"We're proud that our music has maintained a level of consistency over the years."*

**KM:** I think it's due to a number of reasons. One of those is that we've always toured all over the world—even as far back as 1975. Even before we were successful in America, we had become one of the biggest bands in Japan and on the European continent. Then we were one of the first bands to extensively tour South America. We were doing that in the early '80s. We love America and American fans, but there is a big, wide, wonderful world out there filled with exotic places that seem to love what we do. It's quite exciting.

**RS:** Coming from Germany, we always felt we were rock ambassadors to the entire world. We didn't want to be known just in America, England or Japan. We wanted to be known *everywhere*, and we've been very successful at that. But now, with this album, we want to try and win over the American

audiences again. And I think we have the right strategy to do that.

**HP:** There has been talk that instead of presenting one of your new hard rock tracks to MTV, you may give one of your ballads to VH-1. Is that the strategy?

**RS:** We may do *both* of those things. We realize that some fans who may have been fans of ours for years, may be a little too old to watch MTV as much as they used to, maybe they are watching VH-1. But we also know that this album should appeal to a new generation of fans who are watching MTV. We don't know how supportive the people at MTV will be towards us this time, but I think if they test our video for *Wild Child* they'll get a very positive reaction. Maybe it's not rap or alternative, but it certainly is rock and roll.

**KM:** I wouldn't want to think that after so many years we have to resort to playing games in order to have the American audience listen to our music. We know that the

BY ANDY SECHER

market has changed in recent years, and that media outlets have become far more restrictive in what and who they choose to lend their support. But we honestly believe that the final line is always good music. If people want to hear good music, they'll find our album.

**HP:** Your last U.S. tour was the first time in nearly two decades that you didn't play arenas. Did you enjoy your theater outing?

**RS:** Very much. That's much more the way we play in other parts of the world. In Europe, you tend not to have the kind of big indoor arenas that you have throughout the States. There, you play in 2,000 seat theaters, and there's definitely a better feeling in those kinds of places. You can see the audience, they can see you, and the sound is invariably better. But if the demand is there this time for us to return to arenas, I imagine we would do that.

**KM:** We like to do what's best for the fans. Before, if we had played theaters, thousands of our fans in each city never would have gotten tickets to the shows. We were more or less forced to play arenas because of the demand. All we want is the chance to play *anywhere* at *anytime*. It's been two years since we last were on the road, and we're anxious to get going again. In case anyone doubted it, the Scorpions are alive and well... and we're playing the best rock and roll of our lives.



**RUDOLF  
SCHENKER**



**HIT PARADER**



# NEUROTIC OUTSIDERS



BY JAMES HARDING

The Neurotic Outsiders (l to r): Matt Sorum, Duff McKagan, Steve Jones, John Taylor

## KNOCKIN' DOWN DOORS

**A**t times it must be hard as hell being a member of Guns N' Roses. Aside from the obvious benefits that the group's fame and the fortune have provided, there have also been the well-documented basket-full of headaches that just seem to go along with the territory. We all know about the on-going difficulties between Axl Rose and Slash—a situation that has now derailed the most successful band of the late '80s for the last five years. But what about the other guys? What about Duff McKagan and Matt Sorum, the Top Gunners rock-solid rhythm section? What have they been up to during Guns N' Roses long hiatus from

the rock world? Even the millions of bucks each band member hopefully pocketed during G N' R's glory days can go pretty quickly when one's sitting at home living the rock and roll lifestyle with nothing but time to burn. Well, after a lengthy period of waiting to see when and if their G N' R bandmates were going to get their act together, the McKagan/Sorum team has now bonded with two other rock and roll gypsies, Duran Duran bassist John Taylor and Sex Pistols guitarist Steve Jones to form the aptly named Neurotic

Outsiders.

"This started out as just a fun thing to do," McKagan explained. "And the best part is that it's *still* just a fun thing to do. We all first got together a year or so ago to play a benefit concert for a friend of ours at the Viper Room on the Sunset Strip. We had such a good time that we started showing up there kind of regularly on Monday nights; and before we knew it, this band had taken on a life of its own. A number of



our friends would drop by from time to time, including Billy Idol, Ian Astbury and Izzy Stradlin, but the base unit of the band always stuck together."

What started out as nothing more than a Monday night get-together by a group of fun-loving, under-worked musicians quickly evolved into something more—much more! In fact, the Neurotic Outsiders have now released their self-titled debut album (on Madonna's Maverick Records label, no less), and quite the rock-'em, sock-'em rock and roll collection it is! Blending original tunes like *Six Feet Under*, *A Better Way* and *Good News* with classic high-energy hits such as the Clash's *Janie Jones* and Duran Duran's *Planet Earth*, the Neurotic Outsiders prove themselves to be a band even stronger than their individual components. This ain't no throw-away project, baby...this is the *real* thing.

"Certainly we didn't set out with the idea of making an album," McKagan said. "That may have been one of the last things on our minds. But when you play in L.A., and there's a buzz about your band and your music, it isn't long before the labels find you. That's just the way it is. So before we knew it a lot of different labels were coming around, asking if we'd want to make an album. It put the seed in our heads, and we all started writing. John and Steve have written a few songs both together and alone, and I came up with a few interesting things, too. That's when Maverick stepped forward with a very nice offer; we responded to them because they had the right vibe. They were part of Warner Bros., but they acted like they were an indie. That's what we wanted. That's when we really got to work. We polished up the songs we had been working on and then tried to see how we should round out the album. We threw our original songs in with a few cover tunes we liked, and it turned into a pretty strong album."

As soon as the band had written all their songs and chosen their cover tunes last spring, they ventured into no less than three different studios (including McKagan's well-equipped home facility) with producer Jerry Harrison—of Talking Heads fame—to lay down the tracks that comprise

their debut disc. Working fast and furiously in order to maintain the loose, energetic style that had come to characterize their stage shows, the band created a sound that simultaneously paid homage to their varied roots yet boldly ventured into previously uncharted musical terrain. It was hard, it was heavy, it was groove-driven and it was fun. And the best part may be that this is one disc that is as entertaining to listen to as it obviously was to record.

"We've all been in bands where it's taken months to make albums and everyone has had to stand around waiting for things to happen," McKagan explained. "We wanted

**"This started out as just a fun thing to do."**

to create just the opposite feel here. We wanted to keep everything so loose and so free that there was no chance of anyone getting bored or the music getting stale. We have three different singers in Jonesey, John and myself, and that helps add to the diversity. When you hear Steve's guitar blending in with the songs themselves, for example, it can't help but put a smile on your face. It's just classic rock and roll, the kind of music we all love."

Of course, a key question that emerges from the release of **Neurotic Outsiders** disc is exactly what effect does the band have on the future of Guns N' Roses? We already know that Jones has completed a highly successful "reunion" tour with the Sex Pistols, and that Taylor is deciding whether or not to return to Duran Duran for their next disc. But the *big* question concerns the future of G N' R, and apparently there is some good news to report on that front for

a change. Rather than having the Neurotic Outsiders spell the death knell for that band, apparently Sorum and McKagan are now set to return to the Gunners' fold, hoping to complete a new disc by year's end. But we've all heard this talk before, and McKagan understands the skepticism that surrounds word that Guns N' Roses is finally about to complete a new album. He even shares some of that attitude.

"I hope it happens, and I think it will," he said. "But I've gotten my hopes up before only to see everything kind of crash in around me. But I honestly believe that everyone wants to make a new Guns N' Roses album now, and I think that everyone knows that if we don't do it now we may not get another chance. It's amazing to all of us to realize that five years have passed since **Use Your Illusion**, and that a whole new generation of fans has come along. But it kind of presents some new challenges to us, and that's one thing we've all always enjoyed. Whether it's with Guns N' Roses or the Neurotic Outsiders, when you place a challenge in front of us, the odds are that we're going to take on that challenge."



**Duff and Matt in their more traditional Gun N' Roses mode.**



# SHOOTING STARS

## PRESCOTT CURLYWOLF

Yeah, you read it right...Prescott Curlywolf. It's not the name of some dead Indian chief or some misguided West Coast playwright. It's just what an exciting new Texas-based band of rockers have chosen to call themselves. The name doesn't hold some mystical meaning or signify some hidden musical agenda. Rather, for guitarists Rob Bernard and Ron Byrd, bassist Tim Kinard and drummer Keith Langford the name is merely a calling card, and intriguing introduction to a band that hopes to hold your attention once you get by their unusual name and start listening to the material contained on their major label debut, **Six Ways To Sunday**.



"Prescott is a town in Arkansas, and I went to high school in the neighboring town of Booneville," Kinard said. "Each year my high school, the Booneville Bearcats would go down the road to play the Prescott Curlywolves and we'd get our asses kicked! I always said, 'I wish I was a Prescott Curlywolf', and now I finally am."

In a number of ways the band's new album is a disc remarkably different from anything currently inhabiting the rock marketplace. Yet, in style and substance such songs as *Lorraine* and *Wait That Long* harken back to a simpler rock era when lyrical hooks were key and instrumental virtuosity was more important than gut-wrenching angst. This is pure, simple, fun rock and roll—a style that seems to be increasingly rare in contemporary music. But if the members of Prescott Curlywolf have anything to do about it, that style is liable to make an impressive comeback in the weeks and months ahead.

"We like to write songs that get under your skin," Kinard said. "We don't think there's anything wrong with writing songs that make you feel good. Saying something like that has almost been sacrilege for too long."

## LUSTRE

Lustre have a sense of humor. It comes across in their conversation and in their music. It even comes across in their official record company bio, where they "quote" such varied sources as home maker supreme Martha Stewart, Playboy playmate Anna Nicole Smith and even God himself offering various words of praise about this hard rocking trio. But before you get too carried away with the antics of vocalist/guitarist Will Marley (who insists he's the "only white spawn" of reggae legend Bon Marley), bassist John Ray and drummer Greg Clayton, let it be said that on their self-titled debut disc, these boys prove they can rock the house down!

"We've got a lot of different things cookin' round in our music," Marley said. "And they all come together to make the music real tasty. We've got your hard rock stuff, and your pop stuff and your soul stuff and your funky stuff, and it all has a place in our sound."

Hailing from the backwoods of North Carolina, Lustre quickly built up a strong fan base in and around the Charlotte area. Before long demo versions of songs like their first single, *Kalifornia*, were popping up on record executive's desks, and it didn't take long for the labels to



start jumping over one another in an attempt to get the band's signatures on the proverbial dotted line. Once Lustre had inked their deal they set about putting together the ten raucous, fun-filled tunes that comprise their initial disc outing, and now that it's available to the rock and roll masses, we can all share in the group's off-beat perspectives on love, life and rock and roll.

"This is music that's fun to play and hopefully fun to listen to," Marley said. "We're not trying to change the world or speak for a generation. We're just trying to have a good time and give everyone the chance to hear some good rock and roll."



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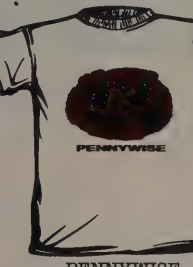
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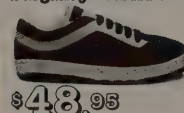


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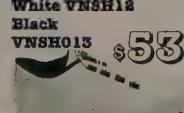
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# CELEBRITY RATE-A-VIDEO

BY GAIL FLUG

**G**reat White certainly enjoyed more than their fair share of MTV airplay back in the '80s, yet they were always considered more of a live band than members of the video vanguard. In the '90s, Great White is still out there touring. So recently we cornered vocalist Jack Russell and keyboardist Michael Lardie on the road to find out what they thought of some of today's video bands.

## **A Common Disaster, Cowboy Junkies**

**Jack:** I thought it was kinda cool. The song was alright, it reminded me of an almost Creedence Clearwater Revival type thing. The video was alright too, it's definitely coming out at the right time with all those twister movies (laughs). The **Wizard of Oz** thing at the end was almost too expected though. I think the chick singer in the band could've moved around more. All you saw was her face.

**Michael:** The lighting and the imagery was going between focus and out of focus, which was cool. Maybe a bit overused, but a cool effect.

## **What Do I Have To Do, Stabbing Westward**

**Jack:** I really liked the song, it's something I'd even consider going out and buying, believe it or not. I think the green chick should have been in the first video as the Wicked Witch Of The West! (Laughs) She's in the wrong video. I thought the video was okay. There really wasn't much to it, but that's cool; why spend two million on a video if you don't know if it's going to be played or not.

**Michael:** Yeah, that's how we always thought about videos. Our videos really go after telling a story that said "this is what we meant when we wrote the song." It wasn't dispelled by the video.

## **Machine Head, Bush**

**Jack:** I don't know man, that guy on the bike better slow down or else he's going to get a ticket. The song could've been another one of their songs. It's funny, they call us a hair band and say all our stuff sounds the same but then you listen to all the new stuff and they all have the same haircuts, or lack of haircuts, and they all sound the same. I think the band is good, they've obviously done well. The video for what it is, is cool. It's a little too fast paced for me though. I like slower videos, but the song demanded that kind of video.

**Michael:** I just thought of it as a futuristic tour of London.

**Jack:** The song definitely fit the video.

## **Champagne Supernova, Oasis**

**Jack:** For me, when they brought back the lava lamp it was overdoing it. It's like we're back to Height Ashbury, it's back to the '60s. We are reliving the free love era. I could dig all that grooviness and the the hip-ness and can really get into the right



Jack Russell and Michael Lardie: "All the bands like Bush sound the same."

PHOTO: GAIL FLUG

on-mess of it all. It was cool when it was happening but now it seems we're really digging up the past. The Beatles are the Beatles but these guys... I don't know. The video was cool though, the camera work was really nice. It must have been expensive. It made me think I was watching *Laugh In* set to music with all the psychedelic stuff...

**Michael:** Yeah, with all those go-go dancers. As far as the lighting, it reminded me of the '60s with the blue background and everything shot close up.

**Jack:** It's totally 1960s with the Beatle boots and bellbottoms...

**Michael:** Well, they are from England.

**Jack:** Which explains it.

## **Real Love, The Beatles**

**Jack:** All I want to say is they could show a drum stick for ten minutes with a Beatles song in the background and I'd say it was the most incredible video I've ever seen. I love the Beatles. They could do no wrong, even with the main guy gone. I think it's a great song and a great video.

**Michael:** They were the reason I got into this business in the first place.

## **Cats And Dogs, Mustard Seeds**

**Jack:** I thought it was great and I'm actually going to buy this one. I really like the song, very Beatle-esque. The video was really cool. I really enjoyed the computer animation. I was impressed. A great song too.

**Michael:** I liked the balance between color and black and white. That was really interesting. I especially liked the footage of the band during the slow, dynamic part of the song with all the people around them. That was really cool. Very well done.

## **The Cry Of Mankind, My Dying Bride**

**Jack:** Come on, you put this one in just to make sure we were paying attention, right? I'm not sure what that was. I didn't know if the guy was singing or what. They really got the hair flipping thing down. Somebody actually signed these guys?

**Michael:** Yes, I certainly recall a record company name on the opening credits. Musically they remind me of mid-'80s

Queensryche, which I always liked.

**Jack:** But Geoff Tate was absolutely missing. The part of the video when the singer became Jesus was pretty traumatic. I didn't know where that was going because we didn't hear the lyrics at all.

**Michael:** There's not too many of us that do this for a living that are actually actors. I think acting is best left for actors.

## **Killing Me Softly, The Fugees**

**Jack:** Great song. That girl has an excellent voice. Definitely the melody holds up after time, even with the drum machine going behind it. I don't know what's up; it was a really cool song and then all these people started stalking in the middle of it. Was it some sort of rapping?

**Michael:** Kind of like an updated version of it I guess. Is this from a movie?

**Jack:** I don't know, they shot it at the movies though.. And that girl was eating popcorn while she was singing which I know is not good for your voice. It can get stuck in your vocal cords and cause some serious problems.



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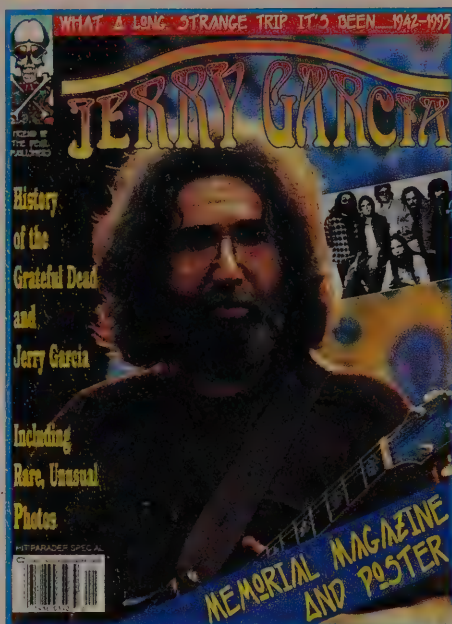
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# INDIE REVIEWS

## MY DYING BRIDE, THE ANGEL AND THE DARK RIVER

My Dying Bride have made quite a reputation for themselves throughout the European Continent with their stark, gripping tales of gothic angst. Apparently,

sophisticated, it's more that this style of darkly emotive rock has just never found much of a market in America. Perhaps My Dying Bride will surprise us all and prove to be one of 1996's most unlikely success stories, but such a happy fate seems out



Grave: Making music to hate.

with the release of their sixth disc, *The Angel And The Dark River*, this unusual unit have set their sights on international acclaim. Well, they may pick up an audience on this side of the Atlantic, but big time success still seems a long way off for MDB. It's not that the songs contained on their latest collection, such as *From The Darkest Skies* and *A Sea To Suffer In*, aren't staunchly heavy and surprisingly

of character for this singularly depressing band.

Rating: \*\*\*

## ASPHYX, GOD CRIES

Jeepers, creepers, what is it with these Northern European metal bands? Each seems more preoccupied than the next with delving into the deepest, darkest, murkiest recesses of the human soul. It's

**RATING SYSTEM: \*\*\*\*\*=EXCELLENT \*\*\*\*=VERY GOOD**



not that we're against a good delving every now and then, but a band like Asphyx seems to have no purpose in life other than to find new and exciting ways of contacting the dead. If truth be known, the only thing truly dead about Asphyx' latest disc, **God Cries**, is the style of music they're playing. While their preoccupation with death touches on every aspect of this trio's sound, this album doesn't come across as either scary or even perverted...just lame.

Rating: \*

#### STONE FOX, STONE FOX

Believe it or not, Stone Fox (a band fronted by sisters Jorjee and Yvette Douglas) started life as a Runaways parody band. You remember the Runaways, don't you? They were that mid-'70s all-girl group that featured Lita Ford and Joan Jett. Well, after a short time the Douglas girls decided to take their music in a new direction, and the results can be heard on their debut LP, **Stone Fox**. This is fun, up-beat rock and roll action from start to finish with Jorjee's spirited vocals and Yvette's thundering guitar leading the way. No, none of this stuff is gonna stop starvation in Africa or find a cure for AIDS, but everyone deserves a simple good time every now and then, don't they?

Rating: \*\*\*\*

#### 29 DIED, 29 DIED

29 Died is a futuristic, electronic rock act that seems to incorporate various elements from early Pink Floyd to contemporary Nine Inch Nails into their approach. On their self-titled debut album this ethereal quartet construct a series of moving, probing fast-paced musical attacks that attempt to convey the moods and attitudes of a dark, futuristic world. Sometimes 29 Died's efforts are right on the mark, hitting a nerve within the listener that only special bands can strike. Too often, however, the efforts ramble somewhat aimlessly, serving more as background filler than the gripping social commentary that is its intent.

Rating: \*\*\*

#### GRAVE, HATING LIFE

Oh, goody! Yet *another* European death metal unit that seems to feel that they have little reason for living. And after listening to Grave's aptly named **Hating Life**, we must agree with them; this Swedish duo—comprised of guitarist/vocalist Ola Lindgren and drummer Jensa Paulsson—do indeed have no reason for existing. This is trite, dated, unintentionally amusing stuff that strains both the listener's ears and Ola's tortured vocal chords. While occasionally there is a surprisingly deft guitar passage or a quasi-interesting lyrical foray, for the most part **Hating Life** is an album to hate.

Rating: \*

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# HIT OR MISS

COMPILED BY THE HIT PARADER STAFF

The dog days of summer are upon us, and we here at *Hit Or Miss* enjoy getting as hot n' sweaty as possible by playing air guitar to the latest hard rock hits. We love it hot, loud and sweaty, and we know you do too! So this month, instead of calling an album a "hit" or a "miss", we're gonna tell ya if it makes you "sweat" or it's a "no sweat" loser. So turn off the air conditioner, and crank up the volume!

## SOUNDGARDEN, *DOWN ON THE UPSIDE*

Soundgarden's latest, *Down On The Upside*, presents all the classic elements of this seminal Seattle quartet— but in a harshly updated and streamlined package. For those expecting the "noisy but nice" approach utilized so effectively on the group's last platinum-coated disc, *Superunknown*, forget about it! This is a more severe disc than we've heard from Cornell and Co. in years! Just imagine if Black Sabbath had decided to try and be the Beatles (ugly thought, huh?) and you get the roughest concept of the power and beauty displayed throughout this stellar collection.

**SWEAT**

## RAGE AGAINST THE MACHINE, *EVIL EMPIRE*

Rage Against The Machine has emerged as hard rock's most potent politically-tinged band. This outspoken, left-wing group takes on all comers on their second disc, *Evil Empire*, which emerges a full four years after the startling success of their self-titled debut. But the years have done little to dull Rage's pointed attack, and on such songs as *People Of The Sun*, *Vietnow* and *Year Of Tha Boomerang* these guys take dead aim on the mainstream jugular with their unique rap-rock-metal



Soundgarden: Makin' you sweat.

blend. If ever there was a band designed to break down barriers it's Rage Against The Machine, and with *Evil Empire*, they possess the perfect vehicle through which to accomplish their controversial task.

**SWEAT**

## DEEP PURPLE, *PURPENDICULAR*

It's now nearly three decades since Deep Purple first made their mark on the rock world, and considering the normal ravages of time, and the incessant problems these veteran British rockers have brought upon themselves over the years, they still sound pretty good. Keep in mind that legendary guitarist Ritchie Blackmore is nowhere to be found on the band's new disc *Purpendicular*, but the rest of the band's classic Mk. II lineup— Ian Gillan, Roger Glover, Jon Lord, Ian Paice, along with new guitarist Steve Morse— are all on hand to make things

rock. Unfortunately, a lot of this stuff sounds more than a little dated, and while the Purple People still can teach the new kids on the rock and roll block a thing or two, this stuff pales in comparisons to many of the group's classic mid-'70s work.

**NO SWEAT**

## SLAYER, *UNDISPUTED ATTITUDE*

At a time when many people view true heavy metal as having all the contemporary impact of a dinosaur, Slayer are the perfect "beasts" to prove everyone wrong. This time around, on their latest effort *Undisputed Attitude*, these West Coast destroyers choose to forego their own fire-breathing material for the most part, instead choosing to offer a blazing array of classic hard-core and punk cover tunes presented as only Slayer can present them. In sharp contrast to the pseudo-punk of Green Day or the Offspring,

songs originally recorded by the likes of TSOL, Minor Threat and Verbal Abuse rip with the power of a chainsaw. This is as raw, real and heavy as rock music can get, and if this doesn't get you to sweat, then nothing will.

**SWEAT**

## DEF LEPPARD, *SLANG*

Def Leppard dominated the '80s like no other band. They sold more than 25 million albums during that decade and emerged as perhaps the most influential commercial force of their era. But nobody is more aware that the '80s are long gone than these English Aces, and on *Slang* they've made significant strides to update their sound. While this stuff is still slick and near-polished to perfection, there's just enough of an edge here to let everyone know that the Leps are still alive and well.

**SWEAT**





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# SONG INDEX

COMPILED AND EDITED BY MARY ANNE CASSATA

78) MY WORLD

84) FEAR NOT

87) PRIDE (TIMES ARE CHANGING)

## THE STORY BEHIND THE SONG

**F**irst up is Great White, the veteran quintet who like the predator shark it's named after never stops moving ahead. Lead singer/frontman Jack Russell, along with bandmates Mark Kendall (lead guitar), Michael Lardie (guitar), and Audie Desbrow (drums) are still rocking hard for the mid-'90s. Their new CD, **Let It Rock** on Imago Records is a vast difference from the 1994 acoustic-laden offering **Sail Away**. Staying true to their musical roots with songs like *My World* and *Hand On The Trigger*, Great White has never sounded more melodic and more musically spirited.

The main inspiration behind *My World* was fueled by Russell's frustration of being a father of a young son and his first-hand observations of seeing pollution slowly destroy the beautiful coast-

lines of Santa Monica beaches. "The earth is trashed. Do you know that you



### MY WORLD

(Recorded by Great White)

JACK RUSSELL

On the horizon, there's a storm on the rise;  
Black seas are forming, there's terror in the skies.  
My life has been a river headed for a fall;  
These days I can never, make sense of it all.

My world is hangin' on a line,  
Here in my world, my world.  
Searchin' for some peace in time.  
My world's darker everyday,  
Here in my world, my world.

78 HIT PARADER

I can't find a meaning in the season of the time;  
I'm standing on the edge, waiting for a sign,  
But I can't go on this way,  
I don't believe I'll stay, just won't stay.

My world is hangin' on a line,  
Here in my world, my world, my world.  
Lookin' for some love this time;  
My world's smaller every day,  
Here in my world,  
my world.

can't eat some of the fish in the world," he notes. "When politicians get elected, they forget about the promises they made. Think about it, if someone was throwing litter all over your front lawn, wouldn't you take a stand and demand to know what they're doing?"

There's no doubt that Russell is passionate about his ecology pleas and implores his generation and today's youth to take a stand. "I think it's time for a revolution—even overthrow for us to make it right," he adds. "We're doomed to chase our tails until there is a revolution... It's my plea for us to get ourselves together before we all go up in flames. All we're really looking for here is a little love and peace."

On a lighter note, there's *Pride* (Times Are Changing)" by the hardcore quartet, Madball is pretty much self-explanatory. Lead vocalist/songwriter Freddie Cricien relates. "The title really says it all. It's about growing up and seeing how everything has changed through the years—It's about giving thanks to our family for being there. That's how I feel. There's no doubt that this song is based on reality."

My world is hanging on a line,  
Here in my world, my world.  
Searchin' for some peace in time,  
My world's colder everyday,  
Here in my world, my world, my world,  
My world, my world.

This is my world.  
This is my world.  
This is my world.

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## FEAR NOT

(Recorded by Galactic Cowboys)

MONTY COLVIN

Time to leave the craft  
With all my strength I open up the  
hatch  
Parts unknown  
Between the twilight and the danger  
zones  
Fear Not—No fear  
Feelin' no pain—Fearless  
Will be my name—Gonna walk  
And I'm not gonna be afraid  
Fear not  
Braced for a fall  
Believing whether I can see at all  
Fly like a swan  
Take a leap into the boundaries of  
beyond  
Fear not—No fear  
Feelin' no pain—Fearless  
Will be my name—Gonna walk  
And I'm not gonna be afraid  
Fear not  
And though I feel so far from home  
I know I'll never be alone  
Black as coal  
The darkness that infringes on my soul  
Isolate  
Ask myself if only death awaits  
Fear not—No fear  
Feelin' no pain—Fearless  
Will be my name—Gonna walk  
And I'm not gonna be afraid  
Fear not

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## PRIDE (TIMES ARE CHANGING)

(Recorded by Madball)

FREDDIE CRICIEN

Times are changing for the worse  
Gotta keep a positive outlook  
Growing up in such violent times  
Have some faith and you'll get by

Thinking back when I was a kid  
Times have changed so much since then

All grown up I gotta do for myself  
I refuse to depend on anyone else

Life's hard, you struggle sometimes  
In the end I'll get what's mine  
But for now I'll deal with the times  
Have some faith and I'll be

Times are changing for the worse  
Times are changing—I keep

I know my family is there for me  
And without them where the hell  
would I be  
But still I gotta try to be my own man  
Make good of what I got—do the best  
that I can.

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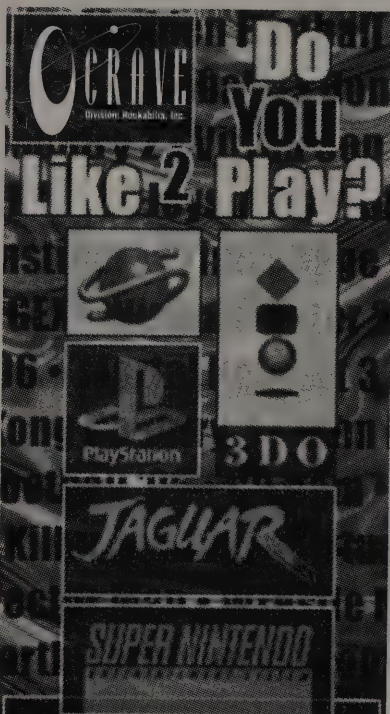
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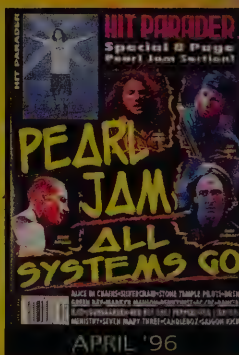
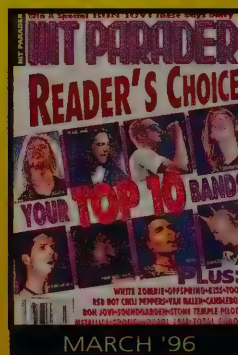
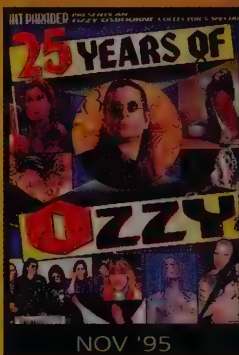
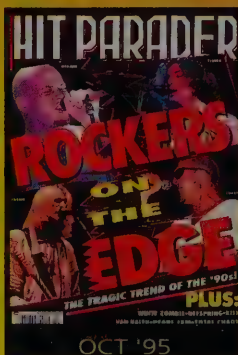
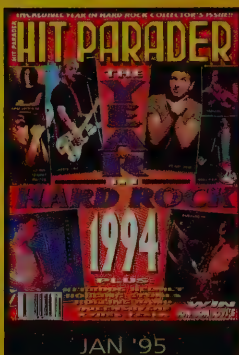
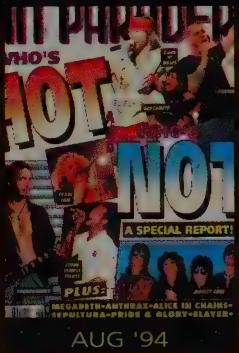
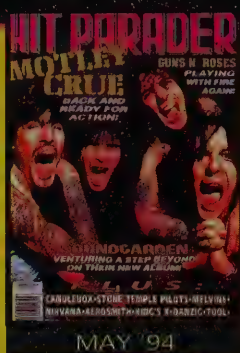
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# GEARING UP

## TECH TALK

BY ROB ANDREWS

**W**hether his band, Mr. Big, has been sitting atop the charts, or merely battling for recognition, one thing has remained constant—Billy Sheehan has been widely recognized as one of the most talented, unique and bombastic bass beaters of his generation. Dating back to his first indie groups, through his brief-but-memorable stint with David Lee Roth, and now on to the highs and lows that have been Mr. Big, Sheehan has remained a "shredders" dream, the Fastest Fingers In The West, the man who made playing "lead bass" acceptable. Recently we caught up with the loquacious Billy after a sold-out Mr. Big concert in Taiwan to discuss his technique as well as the ever-shifting fortunes of Mr. Big, whose most recent album, *Hey Man*, may very well be the best effort of their stellar career.

# BILLY SHEEHAN

**Hit Parader:** You're a musician in an age of "anti-musicianship". How frustrating is that.

**Billy Sheehan:** In a way, I think it's kind of a good thing. Back in the late '80s, when everyone was labelled a "shredder" and had to play with amazing speed and smoothness, a degree of elitism began creeping into rock and roll that wasn't healthy. It was almost necessary for a punk backlash of sorts to come along and clear that whole mess out. It's unfortunate that whole generation of fans have now grown up without having the chance to hear a lot of great musicians, but I totally understand the cause of it. I don't find it frustrating because I still have a band, and we're still able to go on the road for months at a time and play sold-out shows around the world. It's great.

**HP:** Does it bother you that your home country in the U.S. isn't among those nations currently embracing Mr. Big?

**BS:** That's just the way it goes. All I know is that it's great to go to Japan and be treated wonderfully and be able to play 18 sold-out shows there, then move on to Korea and Taiwan and treat a lot of very special people to some good music—and to be treated so well in return. It would be great to go home and play a bunch of shows, and we're all keeping our fingers crossed that it's gonna happen. But if it doesn't, we're not gonna lose any sleep.

**HP:** Why do you think it is that the rest of the world still loves American music from the '80s, while American fans have turned their backs on it?

**BS:** It is strange that there were 15 million Def Leppard and Bon Jovi fans in America six or seven years ago, and now the record labels want to believe that they've all disappeared. Maybe an alien spaceship landed when we weren't looking and took them all away. It's a case for the *X-Files*! In all

honesty, I think those people are still out there, just waiting to get into some new bands. Maybe some of the newer rock has appealed to them, because some of it has been very good. But there's still unquestionably a big market for bands that can write good songs and play 'em.

**HP:** It's interesting that you mention "good songs" because at the beginning of Mr. Big you indicated that writing good songs took a definite back seat to playing, didn't you?

**BS:** I have to admit that I did. I've gone back and read some of my quotes from back then, and it's true. But my attitude has changed. You can still write good songs *and* be a good

*"I think it's kind of a good thing that we're living in an age of anti-musicianship."*

musician. Not every song has to be a seven-minute showcase of all your chops. We learned that a long time ago. As Paul Gilbert, our guitarist, learned on *To Be With You*, a simple, hand picked one-note solo can be just as effective as a two-minute shred-drill. You just have to grow and change with the times.

**HP:** Speaking of changing with the times, do you constantly update your bass rig?

**BS:** Not really. In fact, if anything I've gone back to playing some things that I liked in the '70s. I used to love Ampeg amps, but they stopped making 'em in the '80s so I used other things. But then Ampeg started up again with a series of reissue amps that were even better than the originals, so I went back to playing Ampeg amps again. But I do try and stay in touch with all the new technological developments. Occasionally something comes along that I like and try to incorporate

into my playing—but it doesn't happen often.

**HP:** As far as your bass itself, are you still loyal to Yamaha?

**BS:** Yes I am. I'm one of those guys who believes that if you endorse something you actually ought to use it. The bass I play on stage is pretty much the same one you could walk into any music shop and purchase. It hasn't been customized or changed too much. I've worked with the people at Yamaha for a long time and they've been very good to me—and I think I've been good for them. In fact, I'm even using Yamaha strings now after I had some problems with my previous strings.

**HP:** What kind of problems?

**BS:** Well, I had a string endorsement deal with a company I won't mention, and while for the most part the strings were pretty good, they got into a situation where they were having production problems and quite often the A-string would turn out flat. Not only was I having that problem, but kids would come up to me at shows and say, "Hey Billy, I just bought your strings, and the A-string is flat." That was a real problem, so I talked to the manufacturer, just so they would understand what was happening, and then I shifted over to the Yamaha strings—end of problem!

**HP:** Are there any young bass players out there you admire?

**BS:** There are always young musicians who are really good, but I don't know if this era really gives them the opportunity to show off what they can really do. I try to listen to as much music as I can—which can be a little difficult when you travel around as much as I do. And I do hear some really good things. But if you asked me to name a player in rock and roll at the moment whose really pushing the limits I'd be hard pressed to do it.



**BILLY SHEEHAN**



**HIT PARADER**



# INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE

**A**ttention White Zombie fans—we know you're out there—and anyone else interested in one hot hard-rock guitar: **Ibanez** has unveiled its new "J" Artist Signature model, the **ICJ00WZ**. It's named and designed for J. Yeunger of White Zombie, and if you have any interest in approximating his kill-tastic sound on **Astro Creep: 2000** and other White Zombie epics, you could do a whole lot worse that pick upon this axe.

While the "WZ" at the end of the "J" guitar's model number gives away the White Zombie connection, the "IC" at the front of its model number tells you it's part of the **Ibanez** "Iceman" family, well known in the hard-rock circles for their hot, high-output sound—from piercing leads to thick chords—and fast



playability. The new one has the ergonomically comfortable, and sharp-looking, single-cutaway body familiar from many **Ibanez** guitars—with an elongated lower cutaway that helps balance its weight on the player. The body has an eye-catching bright-green metal-flake paintjob, adorned with white five-pointed stars. This is a guitar for the player who wants to get **NOTICED**—for both look and sound! That sound, by the way, comes from two humbucking pickups, and their output can be further shaped by bending the strings with a double-locking tremolo bridge that cones standard.

The **Ibanez** ICJ00WZ carries a list price of \$199.95—not cheap, and certainly at the upper end of the price ranger we usually cover here in these pages. But then, this is one hot-looking and hot-sounding axe. Just like the guy from White Zombie who plays it. For more info write: **Ibanez Guitars**, Box 886, Bensalem, PA, 19020.

**P**eavey Electronics, makers of fine amps, guitars and basses, now has a nifty guitar strap—the EVH Wolfgang, to go with its guitar of the same name. Yes, of course that EVH stands for Edward Van Halen, with whom the strap was designed: Wolfgang, by the way is the name of Edward's young son. The strap has the EVH signature and Ban Halen's "5150" logo embroidered on it, plus a Velcro length-adjustment said to be limitless in its options. For more information write: **Peavey Electronics**, 711 A Street, Meriden, MS, 39301.





**T**ama's new bronze snare drums are made of a material that, according to **Tama**, "has the sound penetration of a metal snare, but also the warmth of wood. It's perfect for the player who wants to be heard without having the "in your face" quality that some metal snares have." It also happens to be nice looking, too, with a rich color that somewhere between copper and gold but with its own sort of reddish blush. The bronze snares come in three sizes: the standard 5 1/2" BY 14", the 6 1/2" BY 14" "concert" size used by more and more rock drummers over the years, and a 3 1/4" by 14" piccolo snare which has newly designed lugs and cram-lever strainer. All three equipped with **Tama's** brass Mighty Hoops for increased resonance and superior rim shots. For more info write: **Tama Drums**, Box 886, Bensalem, PA, 19020.



**S**abian, the outstanding Canadian cymbal maker, is now putting its "Hand Hammered" logo on all its new HH cymbals. The mark used to be put only on a few of the company's hand-hammered models, such as the recently introduced and unusual China Kang Dry Bell Ride, Cup Ride and Dark cymbals. This means that older **Sabian** hand-hammered cymbals with the plain "HH" marque are now collector's items—but so many drummers have been using them that there are a lot of collector's items out there. At any rate, new or old, the hand-hammered logo is worth looking out for: the cymbals are created from castings of pure bronze, then individually hand-hammered into shape by artisans using methods handed down through generations, from cymbal-makers in Istanbul, Turkey. Production of these unique cymbals is, of course, limited—but as so many professional drummers can tell you, these special sounds are worth seeking out. For more information on these and other **Sabian** cymbals write: **Sabian LTD**, meductic, New Brunswick, Canada, EOH 1L0.





# VIDEO VIEW

BY ANNE LEIGHTON

**W**e're not sure if you're going to find this video in the stores, but there's a rumor that a Midwestern cover band acquired the now-infamous Pamela and Tommy Lee sex video and the singer is superimposing his visage over Tommy Lee's and playing it before their shows. Whether or not it's true, Bob Guccione, somehow, acquired a video of the famous couple doing the wild thing and ultimately published stills from the video in the June issue of **Penthouse**. The Lees responded publicly by announcing a \$10 million dollar lawsuit against the publisher. Recently it came to light that Guccione has never been served with court papers. **New York Post** columnist Richard Johnson reported that there's speculation among Hollywood types that Tommy and Pamela "actually arranged to have their lurid tape put in the market themselves to stir up publicity" and that there are supposedly other videos of Ms. Lee with previous flames including Poison's Bret Michael!

\*\*\*\*\*

It's great when a columnist has hands-on experience marketing music, because she can share her experience with the readers. As publicist for Great White, my job is to alert the media of the band's happenings (record releases, concert tours, even media events). It's up to the media to decide whether or not they'll acknowledge the project. Great White's **Let It Rock** and Soundgarden's **Down On The Upside** were released the same day—May 21. Soundgarden's 1994 **Superunknown** disc sold five million copies which, believe it or not, is a tad less than the amount of albums Great White have sold in America during their 12 year career. Obviously the press are much more apt to cover Soundgarden.

Soundgarden publicity coordinator Laura Swanson told *Video View* she's using "clever strategies" to use the media in order to show the public that Soundgarden is back in action. Her next step is to sustain the band's public image, hopefully, for 12 months after the record is released. A&M's marketing team used radio, television, online services, print media, and street buzz to "work" the project. After premiering **Down On The Upside** via satellite from a Seattle studio, the band flew to

New York City to make its first-ever TV appearance on **Saturday Night Live** with Jim Carrey. "Jim and the band are mutual fans," Swanson noted. "The band really doesn't do television." Soundgarden were also the cover story of many magazines. As a result Swanson said "no" to interview requests from some publications not interested in putting the band on the cover. In addition to their SNL appearance, this past summer's stint with Lollapalooza kept the band alive with the ever-so-fickle college market. Soundgarden are heavily involved with online marketing, and it's actually one of the ways they can "meet" their fan base. Soundgarden's website is <http://rocktropolis.com/soundgarden>. "The most

viewed the album on the hard radio website, <http://www.hardradio.com>. When the CD was released, America Online put up a bulletin board maintained by fan club president Fishytales, which was continually updated from the road by keyboardist/guitarist Michael Lardie (Sharkrap1@aol.com). A few weeks later, AOL hosted a Great White chat, and two months later ROCK-NET did. Work online included e-mailing memos to the band. The band also used the online medium to find new business leads. AOL's "Business To Business Directory" supplied numbers and addresses for Pure Platinum and Gold clubs which feature classy, erotic dancers who are always looking for rock songs to use in their rou-



Great White: Working the internet.

important thing is to stagger major press throughout the life of the record, have a great press campaign," Swanson said. In addition to traditional channels, we're also interested in creating clever promotions that don't occupy the band's time. An example is we had listening parties in 10 different cities." Down the line the band will be taking part in online chats, there are about a dozen different online services that have requested chats with the band.

Media-analysts have noticed that online marketing is a great way to spread the word about cult bands like Great White. A fan created a website (<http://www.usa.net/~shortdog/great-white/great.html>), and staggered online chats with the band. A month before the CD's release the band held an "online" on Prodigy, and then pre-

tines. Hopefully the dancers' fans were moved enough to buy the record. If nothing else, the strippers came to Great White shows in order to express their appreciation!

\*\*\*\*\*

There are a few ways to find work in the music industry. You can send your resumes to your favorite record companies or create your own company. Who says that David Geffen should have a monopoly on making CDs? Kodak, makers of fine camera equipment, have introduced the writable-CD audio and CD-ROM authoring systems. It's available in three different price ranges—the **System 225** for \$4995, **System 225DT** for \$9995, and the **System 600 DT** for \$29,995. Just call 1-800-874-6867.



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